**TESTED: NIKON P7000 VS CANON POWERSHOT G12** 



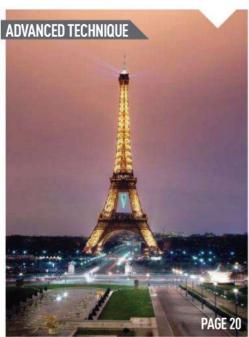
POLARISING FILTERS HOW THEY WORK

## amateur Saturday 22 January 2011

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

**APOY £5,000 RICHER**The winner of APOY 2010 PAGE 22





**EXPOSURE BLENDING** 

Advanced contrast control

# COMPACTS

The world's best compacts head to head





### **Amateur Photographer** For everyone who loves photography

MY LOFT and cupboards are filled with accessories, instruments and tools that I no longer use as often as I did in the past. My lightmeter now spends most of its time in the dark with nothing to measure, spirals and developing tanks gather dust, and a carefully compiled collection of warm-up and colour-correction filters, screw-in and square, adjust very little these days. They all get some exercise, as my emotionally driven accumulation of tools that I like to use but rarely need would be much more difficult to justify, even to myself, if these prized possessions stayed locked away the whole time. I suppose, like most, I have less time for my photographic hobby than I'd like, and the

digital way of life has taken over the photography that is classed as 'work'. Digital photography simply requires fewer accessories.

I still use the same tripods, although with low noise at high ISO settings these come out less frequently too. Only my polarising filters have really survived the transition, and maintain the same rate of employment as when my life was dominated by film. The polariser is a uniquely beneficial instrument, and this issue is dedicated to helping you get the most from yours.

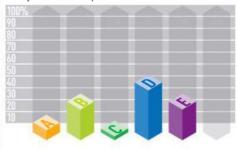


**Damien Demolder** Editor

### THE AP READERS' POLL

IN AP 8 JANUARY WE ASKED..

Have you ever made a photobook?



OU A	NSW	/ERI	:D	
Yes.	lots			

A Yes, lots	7%
<b>B</b> Yes, but not many	25%
C Yes, but I won't again	2%
D No, but I want to	41%
E No, and I don't want to	25%

### THIS WEEK WE ASK...

Do you find a polariser useful?

VOTE ONLINE www.amateurphotographer.co.uk

### NEWS, VIEWS & REVIEWS 5 NEWS

Samsung releases NX11; Samsung debuts WB700; Fujifilm reveals new flagship bridge camera

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The latest books, exhibitions and websites

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Andy ends 2010 in search of the wary snipe

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While on a winter walkabout in London, Ogden Chesnutt can't see the trees for the city

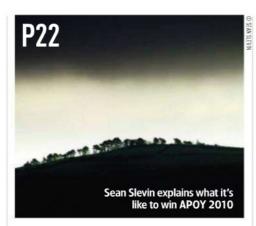
### TECHNIQUE 16 PHOTO INSIGHT

Frosty plants can make beautiful photographic subjects. Heather Angel explains how she used 'grazed flash' to capture a magical image of frost on hogweed

### 20 GET THE LOOK

Chris Gatcum explains how to selectively lighten and darken areas of an image using manual exposure blending





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Nikon users were delighted when the company released the high-end Coolpix P7000 compact camera, but how does it compare with the popular Canon PowerShot G12? Richard Sibley compares the two models in a head-to-head test

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Tim Coleman tests the variable ND filter that gives up to a 7-stop density range

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Our experts answer your questions

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Polarising filters are essential tools for any photographer, but they are capable of far more than just deepening blue skies. Mat Gallagher looks at how they work, the different types that are available and some of their alternative uses

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AP readers speak out on the week's issues

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Now is the time to record things around us, says AP reader Melvyn Dover, as he extols the virtues of 'documenting photography'

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Sean Slevin overcame the disappointment of coming second in last year's Amateur Photographer of the Year competition by winning it this year. It's a great feeling, he tells David Clark

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Another selection of superb reader images

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Damien Demolder examines your images, offering words of wisdom and constructive advice

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Polarisers are popular accessories, especially if you want to remove unwanted reflections and glare. Jason Theaker explains how they can be used

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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COVER IMAGES: SEAN SLEVIN, JASON THEAKER, CHRIS GATCUM

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SHARE THE PASSION

## Arguably, with the assistance of hindsight, the officer could have handled this incident differently...' Tarror complaint nage 7

News | Analysis | Comment | PhotoDiary 22/1/11

Photo competition demands rights handover • AP forces change

### **GOVERNMENT CAUGHT IN** PHOTO COPYRIGHT GRAB

Committed to defending your photographic rights!

A RULE that forced photographers to hand over all copyright in a photo competition

run by a public body has been ditched after intervention by AP.

The ONS, which provides official statistics to the Government, reviewed the wording of the competition following a demand for clarification.

Run in partnership with camera maker Olympus, the contest urges participants to relay 'their most amazing, amusing or touching story' using two photos and up to 500 words.

It aims to 'encourage more people from black and minority ethnic communities to fill in next year's census'.

But the rules of the contest, called 'Then and now: family stories', stated: 'Upon submission the entrant agrees to transfer the copyright for any images and content to ONS. This will ensure proper control over the copyright and protect the entrant from inappropriate or illegal use of their images."

Bob Hobbs, a campaigner on intellectual property rights at transportphotos.org, said he doubted how transferring copyright to competition organisers ensures 'proper control over the copyright and protects the entrant from inappropriate or illegal use of their images'

The ONS has since removed the controversial clause and reviewed the overall terms of entry.

A spokesman told AP's newsdesk: 'We are grateful for you alerting us to this issue, as the ONS did not intend to prohibit the rights of photographers in any way.

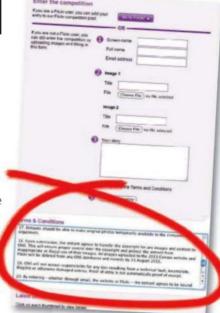
'Now that the issue is resolved, we hope that members of the photographic community will enter the competition."

The competition prize list boasts an Olympus Pen E-PL1 digital camera and the judging panel includes BBC London news correspondent Kurt Barling.

Photos can be submitted via the Government's census website, the ONS website or by using the census group pool account on Flickr, the image sharing website.

The rules now state: 'By entering, the winners consent to allow the use of their name, image and photographs and narrative entered as part of the promotion in all reasonable promotional and PR activities in connection with and during the 2011 Census campaign, including, without limitation: (i) having their image, name and entry published online in connection with the 2011 Census campaign, including, without limitation, on the 2011 Census website(s) and Flickr; (ii) having their images and accompanying narratives displayed at galleries of ONS's choice; (iii) displayed by projection onto buildings; and (iv) having their image and accompanying entry published and/or made available in any and all media publications for the purposes of promoting the Census 2011 campaign.'

The terms add: 'Before being awarded



The Office for National Statistics was alerted to the copyright grab - which is highlighted in the competition rules above - by AP

their prize, each winner, any licensor and/or each person in the image may be required to execute a separate release form granting the promoter all rights, clearances and consents as may be necessary to use their winning image in accordance with these terms and conditions.

The terms add that all images uploaded to the 2011 Census website and Flickr will be deleted from any ONS databases and records by 31 August 2011.

Olympus UK declined to comment.

- A photographer in the USA caught taking pictures of himself in a cemetery, without any clothes, says he was trying to photograph spirits. Robert T Hurst, 47, was recorded by a security camera set up to catch vandals at a cemetery in south Mississippi. He said he was in the cemetery conducting his year-long hobby, orb photography, which involves capturing circles of light at night, some of which appear to be faces. Hurst claimed he was naked because 'the skin can be the best canvas for such photography'. The photographer faced a charge of indecent exposure.
- As we went to press, the Government was set to publish its review of counter-terrorism laws. The review has important implications for photographers because many amateurs and professionals have fallen foul of anti-terror restrictions in recent years.

### CANADIAN TRIUMPHS IN TPOTY AWARDS

A CANADIAN photographer has triumphed in this year's Travel Photographer of the Year (TPOTY) competition.

Dr Larry Louie, an optometrist who specialises in 'humanitarian documentary' photos, won the TPOTY with a portfolio of black & white images that judges praised as 'stunning and highly atmospheric'.

'Larry demonstrates a strong understanding of light and tonal range so often missing in digitally captured

black & white imagery,' said competition founder Chris Coe.

Larry said he captured the images using a Canon EOS 5D.

His prizes include a £1,000 cash bursary and a trip to Laos, Thailand and Vietnam.

Meanwhile, Kat Waters, 17, from Britain, won the Young Travel Photographer of the Year title.

To view the winning images visit www. tpoty.com.

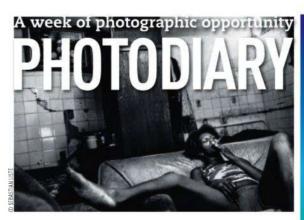




### Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

### **APNews**



### Wednesday 19 January

**EXHIBITION** Terry O'Neill Award, until 20 January at Lucy Bell Gallery, East Sussex TN38 OEJ. Tel: 01424 434 828. Visit www.lucy-bell.com. **EXHIBITION** London Calling: The Clash by Adrian Boot, until 23 January at Proud Camden, London NW1 8AH. Visit www.proud.co.uk.

### Thursday 20 January

**EXHIBITION** The Birth of British Rock: Photographs by Harry Hammond, until 10 April at the Lowry, Manchester M50 3AZ. Tel: 0843 208 6005. Visit www.thelowry.com. **EXHIBITION** Contacts from the Archive by various photographers, until 29 January at Belfast Exposed, Belfast BT1 2FF. Tel: +44 (0) 2890 230 965. Visit www.belfastexposed.org.

### Friday 21 January

**EXHIBITION** Northern Exposures by Magnum photojournalist Chris Steele-Perkins, until 24 February at Galleries Inc UK, Newcastle upon Tyne, NE1 3PL. Tel: 0191 227 4424. Visit www.northumbria.ac.uk. **EXHIBITION** Analog, photographic project by Richard Nicholson documenting London's darkrooms, until 3 March at Riflemaker, London W1F 9SU. Tel: 0207 439 0000. Visit www.riflemaker.org.

### Saturday 22 January

**EXHIBITION** Reflect Winners, until 2 February at Bewick Hall exhibition space, Newcastle Library NE1 8AX. EXHIBITION Under Gods: Stories from Soho Road by Liz Hingley, until 26 February at Wolverhampton Art Gallery, Wolverhampton WV1 1DU. Tel: 01902 552 055. Visit www.wolverhamptonart.org.uk.

### Sunday 23 January

**EXHIBITION** International Garden Photographer of the Year at Lacock Abbey, Wiltshire SN15 2LG. Tel: 01249 730 459. Visit www.nationaltrust.org. uk. **DON'T MISS** Explore the woods of Wolstonbury Hill (2pm-4.30pm, price £3) at Devil's Dyke, South Downs, West Sussex. Tel: 01273 857 712. Email graham.welfare@nationaltrust.org.uk.

### Monday 24 January

**EXHIBITION** Notes from the Playground combines photography with video and graphics, until 30 January at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** Invitation to the Ballet, exhibition about the Royal Ballet, until 6 March at The Lowry,

Manchester M50 3AZ. Tel: 0843 208 6000. Visit www.thelowry.com.

### **Tuesday 25 January**

**EXHIBITION** A Celebration of Kodachrome, until 10 February at AOP Gallery, London EC2A 4QS, Tel: 0207 739 6669. Visit www.the-aop.org. DON'T MISS Burns Night celebration of Scotland's national poet. Visit www.scotland.org/culture/ festivals/burns-night/.





NX11 compatible with i-Function lenses

### **SAMSUNG RELEASES NX**1

SAMSUNG has added a new model to its NX range of interchangeable-lens cameras in the form of the NX11

The NX11 is essentially an NX10 with updated firmware, a slightly slimmer handgrip and a new single-sweep panorama mode.

While the NX10 can be upgraded via the latest firmware to be fully compatible with the company's i-Function lenses, the NX11 comes with compatibility already built in.

The new body is due to go on sale in the UK in February at a price yet to be announced.

The NX11 has a different mode dial from that used on the NX10, featuring a 'lens priority' mode. This switches the camera to the mode recommended by the lens, according to whether that lens is most suited to landscapes, portraits or macro and so on.

The Samsung NX11 will be accompanied by three lenses upgraded to include the i-Function facility: a 20mm f/2.8, an 18-55mm f/3.5-5.6 OIS and a 20-50mm

Each of these lenses exists in a noni-Function form already, so it appears Samsung is simply updating the range.

Only the 18-55mm lens uses 'i-Function' in its name

Each of the i-Function lenses has a symbol on the barrel that indicates what type of subject it is designed for - the new standard 18-55mm, for example, features both landscape and portrait symbols.

When this lens is fitted to the NX11, and the camera is in lens priority mode, the mode set will be 'landscape' at the wideangle end of the lens, and 'portrait' when the long end of the lens is in use.

Normal PASM exposure modes are available for those who like to use a wideangle focal length for portraits.

The NX11 also sports a new grip design said to make shooting easier and more comfortable.

The 20mm and 20-50mm lenses will be available in black, to match the NX10 and NX11, and silver for those who bought the silver version of the NX100.

The lens prices have yet to be announced. In the United States, the NX11 carries a list price of \$649 as a kit with the 18-55mm f/3.5-5.6 OIS zoom lens.

Samsung says the NX10 and NX11 will run side by side.

### SAMSUNG DEBUTS WB700

**SAMSUNG** has launched a new 'ultra-slim' compact camera sporting an ultra-wideangle 18x zoom lens.

Due out in April, at a price yet to be announced, the WB700 features a Schneider-Kreuznach lens designed to deliver the 35mm viewing angle equivalent of a 24-432mm zoom.

The 14-million-pixel (effective) WB700 measures 21.7mm in thickness and records videos at a resolution of 1280x720 pixels.

The Smart Filter 2.0 mode allows the user to apply artistic filters such as soft focus, half-tone dot and cinema.

A zoom noise-reduction feature is

designed to remove noise produced by the optical zoom, from video content, using an 'advanced noise reduction algorithm'.

The WB700 replaces the WB600 and WB650.



### **APNews**

 Kodachrome slide film can no longer be processed after the only lab accepting the film processed its last roll of the discontinued emulsion. Kodachrome was the world's first commercially successful colour film. Dwayne's Photo in Kansas, USA, became the only lab to process the legendary film after Kodak closed its European lab in 2006. Kodak Europe continued to forward Kodachrome 64 to Dwayne's until the end of last year. Kodachrome, launched 75 years ago, found favour with many photographers, including Steve McCurry, who used the film for his famous 1984 photo 'Afghan Girl'. The image was used on the cover of National Geographic magazine the following year. A message posted on Dwavne's website states: 'All types of Kodachrome film (including Kodachrome slide film and movie film) that was not in our lab by 12 noon on 30 December 2010 cannot be processed.' Kodak, which discontinued film production in 2009, blamed falling sales on the rise of digital imaging. Before its demise, Kodak said demand only made up 1% of Kodak's total film sales.



### Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

### SNAP FUJIFILM REVEALS NEW **FLAGSHIP BRIDGE CAMERA**

**FUJIFILM** has released the FineDiv HS20, a new 16-million-pixel model boasting a 30x zoom lens, claiming it sets new standards in bridge camera functionality.

Replacing the 10MP HS10, the HS20 includes a dynamic range function that aims to deliver a top dynamic range of '1,600%' (compared with '400%' in the HS10)

The zoom on the HS20 is designed to deliver the 35mm viewing angle equivalent of a 24-720mm lens.

The £399 camera, which is due out in April, uses a back-side illuminated sensor designed to improve light sensitivity by placing the layer of wiring, through which light has to pass, behind the photodiodes.

'Couple this to the triple-layer EXR array

according to the lighting conditions - and you'll see why the FinePix HS20 sets new standards in sensor technology,' claims Fuji.

Image-processing time and quality are boosted by a new EXR processor, adds the firm, which says the engine can 'spot and reduce purple colour fringing'

Features also include 27 scene modes, a shooting rate of 11 frames per second at a resolution of 8MP or 7fps for 16MP images, plus a tilting 3in (460,000-dot resolution) LCD screen.

Unveiled at the CES show in Las Vegas, the HS20 incorporates an electronic horizon level function and can shoot videos at Full HD (1080x1920-pixel) resolution.



### SAMSUNG UNWRAPS WI-FI COMPACT



SAMSUNG'S new 14-million-pixel SH100 compact camera will be controllable via the company's Android-based Galaxy S smartphone when it is launched in March.

Due to be priced at around £200, the company's flagship Wi-Fi-enabled camera will be able to connect to the Galaxy S wirelessly, when in a Wi-Fi zone, with Live View streaming, zoom control and access to feature menus as well as a touchscreen shutter release.

At home, the camera and phone can be paired using a domestic Wi-Fi router, while a built-in account with Wi-Fi hotspot provider Boingo allows connection at more than 200,000 zones worldwide

The camera is also equipped with a new Auto Back-up feature that can send images directly to a PC whenever you enter a Wi-Fi zone. If the PC runs a Wake-on-LAN (WoL) system, the camera's connection will wake the PC even if it is switched off. This means that users can continually back up images when at home or away if they want to.

As with previous Samsung Wi-Fi models, the SH100 features direct links to social networking sites, such as Facebook, YouTube and Flickr, and can send captioned images via email. DLNA compliance also means that images can be viewed wirelessly, and content streamed to a Wi-Fi-compatible TV.

The SH100 features a 26-130mm equivalent f/3.5-5.9 zoom lens.



### **POLICE WATCHDOG:** OFFICERS COULD HAVE ACTED 'DIFFERENTLY'



stopped by London's anti-terror police while photographing

a wedding reception two years ago has received a response to a complaint she made to the Independent Police Complaints Commission (IPCC).

Jess Hurd, a freelance, had been shooting video footage of guests leaving a wedding reception when she was stopped outside a hotel in Docklands on 10 December 2008.

Prior to that she had been recording still images using a Canon EOS-1D Mark II DSLR.

Police suspected Hurd could have been involved in 'hostile reconnaissance' in an area close to Canary Wharf.

She said police seized her camera to view the images she had taken, despite her protests that she was an accredited journalist.

The photographer said she was detained for more than 45 minutes by officers who told her they 'can do anything under the Terrorism Act'.

She said an officer forcibly took her camera and that she was guestioned 'in an intimidating way' by police in a 'dark car park'.

She complained about 'inappropriate use' of Section 44 and appealed against the findings of a Met investigation into her complaint.

The IPCC acknowledged that, in relation to the subsequent suspension of the use of Section 44 stop-and-search, 'it is cases such as this that have helped in bringing about such changes'.

In a statement, the IPCC told us: 'It is the IPCC's view that arguably, with the assistance of hindsight, the officers could have handled this incident differently, from a public confidence and satisfaction perspective'.

The watchdog upheld Hurd's complaint on the grounds she was not provided with adequate information regarding the [Met] investigation'.

But the IPCC rejected her appeal over the 'decision on whether the officers had a case to answer'.

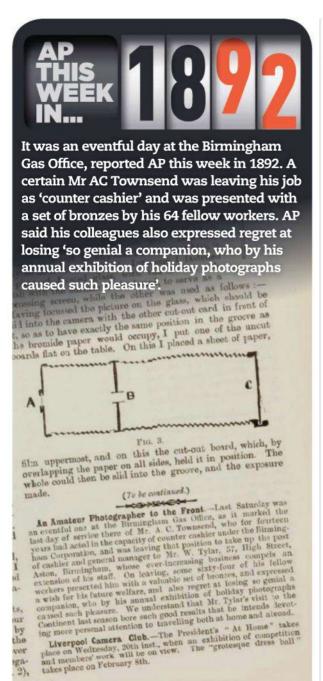
The IPCC said: 'This decision was based on there being no available evidence to establish which accounts of the events were more likely.

Hurd's solicitor Chez Cotton said: 'It is critical that the police are not allowed to use serious counter-terrorism measures as a general stop-and-search provision as has happened in my client's case and in many other cases involving NUJ members and amateur photographers.

'The use, or threatened use, of terrorism powers against journalists has had a chilling effect on their ability to report freely and without fear of arrest.

NUJ legal officer Roy Mincoff said: 'These events should never have taken place in the first instance. The role of journalists, including photographers, as the public watchdog must be respected.'

### **APNews**



Club news from around the country

### CITY OF LONDON AND CRIPPLEGATE PHOTOGRAPHIC SOCIETY

On 18 January the society plays host to an AV presentation and a series of short films by photographers from the ASA Collective. The event takes place at 7pm at City YMCA, 8 Errol Street, London EC1Y 8SE. Entry is free to all.

### KINGSWOOD PHOTOGRAPHIC SOCIETY

The society says its 2011 programme is now available at www.kingswoodps.co.uk, boasting 'eminent speakers, practical evenings and outings'. Members meet on Fridays at 7.30pm at St Barnabas Church Hall, Warmley, Bristol BS30 5.J.

Fujifilm is set to raise the price of photographic papers by up to 20%, blaming the 'soaring costs' of raw materials such as silver. The global price hike, which takes effect in some regions from this month, will range from 5-20%. The amount of the increase will depend on local markets. In a statement the firm said: 'To sustain its photo imaging business, Fujifilm has been undertaking intensive structural reforms to reduce fixed costs and improve productivity. and has been absorbing the increasing costs of raw materials used to manufacture photographic papers over the [past] few years. However, the recent soaring costs of such materials as silver mean that Fujifilm is no longer able to absorb these costs during the production process.

Sony has launched a new range of memory cards called the Expert Series. The cards, out in 8GB, 16GB and 32GB capacities, support data transfer speeds up to 20MB/s. Visit www.sony.co.uk for further details.



### Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateur photographer @ipcmedia.com



Winning image taken in Norway

### **YOUNGSTERS BATTLE** FOR RSPCA GLORY

THE WINNER of this year's RSPCA Young Photographer Awards is Catriona Parfitt, 17. Catriona took top prize for an image entitled 'Gull lookout', which she captured while on holiday in Spitsbergen, Norway.

The competition judges included AP's deputy features editor Gemma Padley, TV presenter Matt Baker and award-winning photographer Danny Green, who said: 'The composition is perfect with the gull standing proud atop his kingdom (see above). The light has that special Arctic feel and the setting is just so beautiful with the shapes and forms of this blue iceberg.'

He added: 'Catriona could have taken the easy option by zooming in and just taking this gull's portrait, but she made the



right choice and incorporated the inhospitable and dramatic landscape, placing the bird in the context of its environment.'

Catriona, who lives in Southampton, Hampshire, wins a three-day photo break to the annual deer rut in Bradgate Park, Leicestershire.

The awards ceremony, hosted by TV presenter Ben Fogle (pictured above with Catriona), was held at the Tower of London.

### PENTAX LAUNCHES K-5 'INVESTIGATION'

**PENTAX** Japan has confirmed that its factory has launched an urgent investigation into a report that 'foreign matter' has led to 'dirty' imaging sensors on its K-5 DSLR.

AP was contacted by a worried photographer from Norwich, Norfolk, who said he'd bought a K-5 last month. He said he believes that 'foreign matter' lies under the AA filter and 'cannot be cleaned off'. In response, a spokesman for the factory told us: 'A report concerning contamination on a K-5 sensor has been brought to our attention.

'We are investigating this as a matter of urgency.



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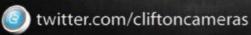




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# PReview

The latest photography books, exhibitions and websites. By Audley Jarvis









### **London Street Photography**

18 February-4 September. Museum of London, London Wall, London EC2Y 5HN. Open daily 10am-6pm. Tel: 020 7001 9844. Website: www. museumoflondon.org.uk. Admission free

THE MUSEUM of London's Historic Photographs Collection contains more than 250,000 images that date from the 1840s to the present day. As such, it's the largest single pictorial archive of the capital and provides a rich visual history of how London has changed over the past 170 years. This exhibition aims to showcase around 200 images from the collection from selected photographers including John Thomson, Bill Brandt, Roger Mayne, Humphrey Spender, George Rodger and Nigel Henderson. In addition to focusing on the development of street photography and the changing nature of the capital and its inhabitants, the exhibition will also consider the impact of digital photography and how recent legislation has affected the pursuit of photography in public places. Given the escalation in problems experienced by street photographers at the hands of private security guards and police in recent years, this exhibition promises to be both a fascinating educational experience and a timely reminder of the historical value of the genre.







### A Window On Africa: Ethiopian Portraits

By Hans Silvester, Thames & Hudson, £19.95, hardback, 144 pages, ISBN 978-0-500-51562-4

> KIBISH, in the lower Omo Valley on the borders of Ethiopia, Kenya and Sudan, is a unique melting pot of local Suri and Dizi tribes, Muslims, Christians and more. Hans Silvester, meanwhile, is a German

photographer for the Rapho agency. Since 2003, Silvester has been a regular visitor to Kibish. This book is a result of one such trip, during which he noticed a perfect natural studio in the shape of a large red window embedded into the wall of a nearby hut.

Tempting a few early subjects over with a small fee, it wasn't long before the project became a 'social ritual' that many in the village were eager to participate in. Overall, A Window On Africa is a fine body of work that not only captures the multi-ethnic makeup of the village, but also the personality of each subject. What's noticeable is the warmth and confidence projected by all of Silvester's subjects. As Silvester

himself notes, 'It takes time to earn this kind of trust; it cannot be faked." And clearly it is not.





### www.amazing-planet.com

**SHOWCASING** the talents of internationally acclaimed Slovakian landscape and travel photographer Filip Kulisev, Amazing Planet features stunning photographs from all over the world. As the founder and vice-president of the Association of Professional Photographers of the Slovak Republic (APFSR), Kulisev has travelled all over the world with his camera - we counted no fewer than 84 countries across five continents – as an ambassador of Slovakian landscape photography. His awards include first place in the 2006 Fujifilm European Press Professional Awards. He's also written two books called Amazing Planet and 100 Wonders, both of which are available to order through his site, alongside calendars, DVDs and individual prints. Using a selection of Canon, Hasselblad, Linhof and Mamiya equipment, Kusilev's images are typically bold and saturated in style, with a strong emphasis on natural forms and balanced compositions. The gallery, which can be searched

by individual countries that are displayed on a world map, provides a rich and vibrant window on the world - from baobab trees in Madagascar to the Alaskan wilderness.



### CONDENSED READING

A round-up of the latest photography books on the market







**PHOTOGRAPHS** by Stephen Shore, £14.95 Using photographs from a wide range of genres, The Nature of Photographs looks

• THE NATURE OF

at the methods of deciphering and evaluating meaning in images. Written by fine-art photographer Stephen Shore, there's no practical or technical advice on offer, rather the book aims to provide a framework for critical discussion of photography by introducing the reader to the language used. Given this, it's a book that is far more likely to appeal to art students and academics than regular photography enthusiasts.

### • ARRAS: THE SPRING 1917 **OFFENSIVE IN PANORAMAS**

by Peter Barton with Jeremy Banning, £30 Despite the inclusion of numerous still images and military intelligence panoramas, this highly detailed account of the Arras campaign of the First World War really falls into the 'military history' category rather than war photography. ● CANON EOS 500D by Michael Guncheon, £14.99 Despite being superseded by the EOS 550D in terms of specification, the EOS 500D remains a hugely popular model in Canon's digital SLR line-up. This guide will help users get the best from it by offering a detailed guide to all the features and functions it offers.

# Letters

Share your views and opinions with fellow AP readers every week

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In support of Alan Carpenter's Backchat column in AP 11 December 2010 relating to the acceptance of photography as art, if the Turner Prize is indeed the standard then I sincerely hope it is not art!

Personally, I've never been one to bother much about these labels. Is cabinet making art? Who cares? Is photography art? Who cares? As represented by the Turner Prize, is modern art art? Once again, who really cares? Photography is an accessible form of communication that provides beauty, intellectual stimulation and inspiration to millions. Modern art is not. Today's cameras, printers and papers have turned the medium into the ultimate democratic and almost universally affordable brush with which to have fun or to make serious comments on the world.

Passing through London this summer, I visited the National Portrait Gallery. On display was the breathtakingly brilliant series of entries to the BP Portrait Award 2010. I suspect that, like me, many visitors were unaware that such spectacular artistry and skill was still out there. I'd given up looking. Coming away, I wondered if I'd ever hear of any of the artists' names again. Sadly, in the age of Tracey Emin, the modern press and the Turner Prize, I somehow doubt it.

Is photography art? Fortunately, what constitutes art is not photography's problem - it is art's problem, along with the Turner Prize.

Steve Marshall, Bourglinster, Luxembourg

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

Write to...

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Incidentally, had my camera been one of those (thankfully) limited-edition, multicoloured Pentax K-rs featured in News in AP 18 December 2010, I'd have been able to spot it a mile away, snowstorm or not.

Dave Swann, Tyne and Wear

### THE CAMERA THAT **CAME IN FROM THE COLD**

Last year, my two daughters went to photograph the northern lights in Norway. One, being a keen photographer, took her Nikon D80 DSLR, tripod and remote shutter release, so I read with interest the article on photographing the northern lights by someone who had a lot of experience (AP 11 December 2010).

Although it was mentioned, I don't think the need to prevent condensation in the camera and internal electronic parts was highlighted sufficiently. I'm speaking from what was, for me, a disaster when I placed my Canon EOS 350D inside my cagoule while photographing the Scottish Highlands on a rather wet summer's day. Due to the high humidity inside the cagoule, I managed to short circuit the main electronic board inside the camera and the repair was prohibitively expensive. In Norway, my daughter would place her cold camera inside a dry plastic bag on returning to her hotel and leave it in there until the temperature of the camera had equalled with that of the room to prevent any condensation on the camera. In this way, she did not run the risk of ruining her camera as I had done. I advise everyone to carry out this procedure, even in Britain, when going out photographing in the cold. John Edmundson, Essex

Don't miss Richard Sibley's article on taking winter portraits in next week's issue (AP 29 January), with lots of tips on taking care of your equipment in cold weather - Damien Demolder, Editor

### **WASHED OUT TO SEA**

AP's article on photographing lighthouses (AP 27 November 2010) brought to mind a scary incident a few years ago. As a then (rather daft) 17-year-old, I used to go fishing off the North Pier at Tynemouth on the Northumberland coast. One day there were massive waves washing over the pier walls due to the wildest seas I'd ever seen, so it was closed to the public. From the beach, I tried taking some photos of the stormy sea with my dad's Minolta X-700. One of my pals suggested we make our way along the upper pier to the lighthouse for some more dramatic pictures. Stupidly, we scrambled over the locked steel gate. As we neared the lighthouse a huge wave washed over us, almost sweeping us onto the lower pier. Dad's camera fell from my grasp and I never saw it again.

Soaked and humiliated, we trudged back to the shore where a coastquard worker tore a very large strip off us. When I remarked that my dad's expensive camera would now be lying at the bottom of the sea, he snarled, 'Think yourself f\*\*\*ing lucky it's not the both

### **LOST AND FOUND**

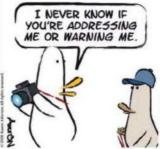
A few weeks ago I lost my Panasonic Lumix DMC-TZ8 compact camera. It was in my backpack, which I stupidly forgot to zip up after placing the Lumix inside. I'd walked about two miles through woodland before realising the camera had fallen out. As it had begun snowing heavily, I abandoned any hope of backtracking to look for it so, raging at my stupidity, I set off home.

When I arrived I was stunned to see my camera sitting on the kitchen table. After

formatting a memory card, I always take a shot of a piece of card with my name, address and telephone number written on it. My daughter told me that a lady out walking her dog had found the camera and, being a photographer herself, had checked the images, found my address and very kindly returned it - and all before I got home. Sadly, I know nothing about her other than that she's called Claire and her dog is a Staffordshire bull terrier. If you read this, Claire, then my heartfelt thanks.

What The Duck









### **STAY MISTY FOR ME**

We missed a lot of the heavy falls of snow and cold frosty weather here in Milton Keynes, Buckinghamshire, during early December. I know these conditions cause problems for those trying to get around, but it's great for photography. I have often bemoaned the fact that we miss out on this weather to my better half, as it seems we get so many days that are dull and grey without much good light around at this time of year.

One morning, I looked out of the window at about 9am to find a dull, foggy scene with little hope of seeing the sun. However, the night before I had read Richard Sibley's article on low-contrast landscapes (AP 4 December), so I told my wife I was just popping out for an hour with the camera and set off in the car to see what I could find. I soon came across a recently ploughed field with a solitary tree in the background and the sun trying to push through the fog. It took nearly 40 minutes to get the shot as the sun kept disappearing.

Further up the road, I saw one of our local churches across the fields shrouded in mist, for which I used a long telephoto lens to get the shot. Then another view came along across fields and along a hill half hidden by the fog. I was completely absorbed by the task of trying to get something creative from so little light. I got back home three and a half hours later (just before the search party was sent out). No longer will I bemoan my fate but, thanks to Richard, rise to the challenge! **Jim Key, Buckinghamshire** 

of you!' And eight years later, I can still hear the deafening and terrifying roar of the sea just before it washed over the pier wall. Young and daft? Too true, we were!

Gary Sams, Tyne and Wear

### **CROCODILE SHOCK**

Andy Rouse is a lucky chap (AP 8 January). Not everyone who has an eyeball-to-eyeball encounter with a crocodile comes away unscathed. Like me, for example.

I was invited to take photos of a 'tame' 1.8m croc in a backyard. I got down close to get a good shot of its evil eye, and as I stood up and backed away it lunged. I learned a few things. First, there is no such thing as a domesticated crocodile. Second, they are incredibly fast. Third, they bite very hard and their teeth slant backwards. Getting away is a matter of luck. This one was so greedy that he went for a second bite further up my arm and in that split second I got my hand out of its jaw.

Then came the microsurgery to repair a severed tendon and nerve. After which my hand was in a splint for eight weeks and I made the most interesting discovery of all – that all cameras are right-handed! If you are a sinister 'unidexter' you are in trouble. And

I couldn't find a commercial, ready-made solution to the problem of using a camera with only my left hand.

Determined to keep snapping I cobbled together a setup using a small tripod, a wired remote control and an Olympus Pen E-P1. I have made a video of the device (http://terrylane.info/LHCP2.HTML) that may be of interest to other one-handed crocodile survivors. **Terry Lane, Victoria, Australia** 

### **FILM 5, DIGITAL 0**

I was interested to read the recent comments on the Taylor Wessing Portrait Prize exhibition at the National Portrait Gallery. I recently visited the exhibition and, whatever the merits or otherwise of the entries as artworks, I was struck by the high technical standard of the large prints on display (with one exception). I also noticed with interest that *all* of the five winning entries has been taken on film: one on 35mm with a Contax G2; three on 120 rollfilm, one with a Hasselblad and two with a Mamiya 7; and one with a 5x7 view camera. It seems the moral is, if you want to succeed in competitions, use film!

Ray Plassard, London E11

### BACK CHAT

### AP reader Melvyn Dover says that now is the time to record the ordinary things around us

buring a recent 'Roger Hicks moment', I got to thinking about a new photographic category: documenting photography. This involves recording various aspects of life at a given time without necessarily any emotional involvement with the object being photographed. It's photography for the sake of it, merely to record what's there. It can be personal, or of a more general interest. For example, as I look back on my collection of personal prints, I realise what's missing. I remember some of the toys I used to have, my first guitar and my pedal-cycle motorbike, but where are the pictures of them? Perhaps I was too young to record what was there, but the adults could have done it.

Then there's the street. How many of us have taken pictures of the local roads as they are today? You may think they should be filed under 'pretty boring', but the reason old sepia photographs are interesting is that they're a form of documenting photography by default. Keep any photograph for long enough and new aspects of it become relevant. I have a postcard of Boscombe from the Bournemouth Passenger Transport Association, undated, which shows the Christchurch Road complete with trams. Some of the buildings are recognisable as they're still standing, but it's the way people dressed, the lack of road signs and the absence of traffic islands that really stand out. Also, flying in the sky there is a biplane that looks old enough to have been owned by the Wright brothers. It may have been an ordinary photograph when taken, but look what time has done.

Now is the time to record the things around us, with no regard for how ordinary or familiar something seems. Photographers need to suppress emotions and take pictures of buildings and even people, including those they don't like as well as the ones they do. The subject works on all levels, from macro – the recording of an object's detail – to wide landscapes, urban or otherwise.

I once went round Henley-on-Thames in Oxfordshire photographing all the buildings in order, merely to record what was there. Little did I know that within a couple of years there'd be several changes, notably the demolishing of the 1930s Art Deco cinema to make way for a supermarket.

One of the best examples of documenting photography I know occurred at the Millennium. In the small village of Littlebury in Essex, photographers went round every house recording who lived there. Each family had their house and themselves photographed and a paragraph written about

them. These formed a book, which was then presented free to the people of the village. Forget the Dome, forget trying to set the Thames on fire; for me, this was an excellent way of using Millennium money. What a fantastic *Domesday Book* that would have made were it possible to have done it over the whole country.



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**EPSON** 

### AndyRouse(a)AP Thoughts from a wildlife photographer's world



### THE COMMON

snipe (Gallinago gallinago) is a small, stocky wader. It is migratory, with

European birds wintering in south and west Europe and Africa, and Asian migrants moving to south Asia. It is the most widespread of several similar snipe. It most closely resembles Wilson's snipe (G. delicata) of North America, which was until recently considered to be a subspecies (G. g. delicata) of the common snipe. They differ in the number of tail feathers, with seven pairs in *G. gallinago* and eight pairs in G. delicata. The North American species also has a slightly wider white edge to the wings. It is very similar to the pintail snipe (*G. stenura*) and Swinhoe's snipe (G. megala) of east Asia.

Snipe are shy, well-camouflaged birds that hide close to ground vegetation and flush only when approached closely. Camouflage may enable snipe to remain undetected by hunters in marshland. These birds fly off in a series of aerial zigzags to confuse predators, and if a snipe flies, hunters have difficulty estimating a correct aiming lead for the bird's erratic flight pattern. The difficulties involved in hunting snipe gave rise to the term 'sniper', referring to a skilled sharpshooter.



### **ANDY ROUSE**

is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, Andy has photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy follows the seasonal circuit and ends 2010 looking for snipe

### **WARY WADER**



I VISIT the gym every week and half-kill myself trying to hone my ageing body into the perfect beach shape. I have an 'ab' now,

which I am told is very good progress. Wildlife photography is also a bit of a seasonal circuit, as species appear at the same time every year and we all troop off to photograph them. The seals at Donna Nook, Lincolnshire, in December, the deer rut in September and red kites in January are just some of the animals on the circuit. I follow a circuit, although it's never with the masses as mine is based on my favourite animals.

Take December as a case in point. While others are wrapping their presents and generally over-indulging, I am thinking one word: snipe. Regular readers may remember that last year I started my AP career with an article about my obsession with snipe (AP 20 March 2010), and almost a year later here we are again.

Things were different, though, in December 2010. We had a better site than the previous year and we had snow. Unfortunately, most of it seemed to fall while I was on holiday in Dubai, but when I got back I was presented with a second snowfall, which was just dandy. Anything looks good

in snow - even the AP Editor - and I love using it as a background as it makes the pictures look so clean and appealing.

On the first bright morning after I returned from Dubai I arrived on site at 6.30am after a two-hour drive. ready to renew my love affair with snipe. Welshie James was with me, as he is the true snipe mastermind, and excitedly we crept into the wetlands. We split halfway, with his hide overlooking a different pool, and I crept round in the darkness to find mine. It was a hide with

a difference, being an old golfing umbrella and a bit of netting! I wrestled myself inside it, although I could only sit sideways and my head was jammed against the back of the camera. I got as comfortable as I could and waited. At around 8am, well before sunrise, I noticed the first snipe appear to my right. Since there was no shot I kept the lens still as there was no point alarming the permanently wary snipe and ruining any chances later. Discipline is always the name of the game when you are in a hide.

Nothing much appeared for a couple of hours. Then, from nowhere, three snipe appeared in the pool. One moved slowly out of the water and onto a snow bank, which I tracked slowly with the lens, moving the autofocus point all the time to keep the snipe in sharp focus. By touch I changed the motordrive mode to 'quiet', a feature that I love on the Nikon D3S. The bird moved further into the snow, obviously following a stream that was hidden from my view.

Eventually all I could see was the tiniest edge of a feather at the top of its head and I silently cursed my bad luck. The snipe must have heard me as it stepped up higher and started to preen its feathers. Although I could not see its feet it was a beautifully simple shot, and the key was to get the beak in a nice composition, as you see below. I think the image uses the leading lines very well and keeping the aperture at f/8 meant that everything was sharp without the background being intrusive. It was a great morning's work and worth the five hours cramped in the hide - in fact, anything was better than an 'ab' workout! AP

The beautifully simple snipe shot that Andy took in the snow



PHOTO SENTIAL EXPERT ADVICE EVERY WEEK

Frosty plant

Frosty plants can make beautiful photographic subjects. Heather Angel explains how she used 'grazed flash' to capture this magical image of frost on hogweed

THIS image of frost on hogweed is one of my favourite photographs. Hogweed (Heracleum sphondylium) is widespread in the UK and is commonly found along roadsides and riverbanks, in hedgerows, on wasteland and areas of rough grassland. It varies in height, and the non-native giant hogweed (Heracleum mantegazzianum), which was introduced to Britain in 1893 as an ornamental plant, can grow up to several metres tall. While the giant hogweed has become something of a nuisance in the British countryside and can cause burns on the skin, the large white flowers are an important food source for insects such as pollen-feeding flies.

Hogweed may not be the most obvious subject matter for macro photographers, but it can offer some excellent photo opportunities if you take an imaginative approach. I came across this wonderful hogweed seedhead covered in frost one cold morning and knew I had to stop and capture what I'd seen. At this time of year I listen to the forecast the night before and, if it is due to be frosty, I get up before the sun rises. You have to get out early for a shot like this, otherwise the frost will melt and disappear once the sun comes out.

I couldn't pick the seedhead because the frost would have fallen off, so my only option was to photograph it in situ. I used my Nikon F3 camera loaded with Kodachrome 25 film and my 105mm lens. The advantage I find of using a 105mm lens over a 50mm or 60mm optic is that it allows a larger working distance between the bottom of the lens and the subject, which gives more room to place a flash or reflector. In this instance, I used flash to illuminate the seedhead.

Setting up my camera on a tripod, I angled my camera directly above the hogweed, looking down onto the surface of the flowers. I was careful not to knock the seedhead as I was doing this. The

thing to avoid when shooting from above is a cluttered background – stray stems and brambles, for example, wouldn't look very appealing in the composition. Even if the bracken were out of focus, it would still detract from the symmetry of the seedhead. So with my flashgun attached to the camera via an extension lead, I used flash to 'graze' the surface of the seedhead. By holding the flash upside down, level with

the subject and to the side, I could skim the light across the surface of the seedhead and avoid illuminating what was behind it. In this way the subject is isolated from the messy background and stands out in the frame.

In terms of framing, I cropped this scene fairly tight. Although some of the seedheads have extended beyond the edges of the frame, I preferred not to have too much black in the composition. I was conscious that



An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

To see more images by Heather visit www.heatherangel.co.uk For information on courses run by Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk



I could burn out the highlights in the flecks of ice, so I was careful not to set the flash power too high. I was using TTL metering, but I can't remember the exact exposure. I shot at an aperture of f/11, as I wanted all areas of the subject to be sharp. Out-of-focus 'blobs' wouldn't have looked very effective.

If you want to take this kind of shot, the best thing to do is get into the habit of looking at hedgerows (even without frost) and noticing where the most appealing areas are to photograph. In that way, on a frosty day you'll know exactly where to go so you won't waste time wandering around looking for potential subjects.

The beauty of this technique, though, is that you don't have to be out in the field as it works just as well when photographing plants in your garden. Garden centres sell ornamental cabbages, which you can buy

and leave outside during the winter. They are able to withstand the cold and look great covered in frost, with the crinkly edges creating wonderful patterns. Have a look when you're out and about with your camera this winter - you'll find many examples of frosted flora that may lead to some fantastic creative images. AP

Heather Angel was talking to Gemma Padley



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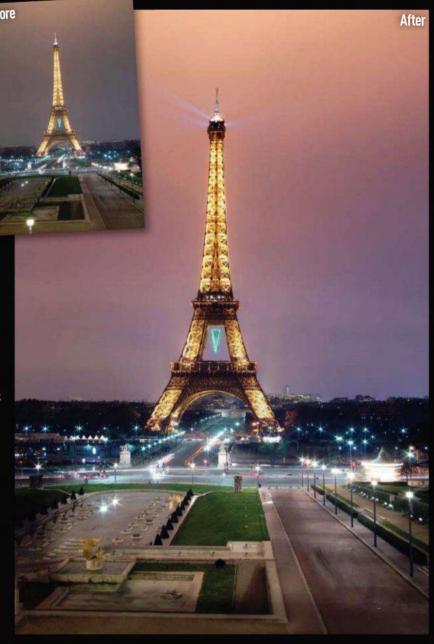
# Manual exposure blending

Chris Gatcum explains how to selectively lighten and darken areas of an image

SOFTWARE USED Adobe Photoshop CS5 SKILL LEVEL TIME TO COMPLETE 30 minutes+ SYSTEM REQUIREMENTS Windows or Mac

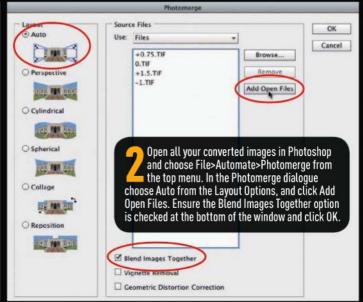
WHEN it comes to selectively lightening and darkening specific areas in a colour image, even the Dodge and Burn tools in a program as sophisticated (and expensive) as Photoshop can ruin a picture, replacing white highlights and black shadows with contrast-reducing greys, and altering colours beyond recognition. However, if you shoot raw files, there's a way round this - process the image multiple times for different areas of the image (effectively producing different exposures), and then blend these by hand in your editing program.

This may sound somewhat similar to creating an HDR image, in that multiple exposures are combined to (hopefully) produce a more detailed end result, and to a certain extent this is what we're doing here. There is one significant difference, though - whereas HDR is an incredibly opaque process, manually blending images is easier to understand, and far more transparent in its application. Basically, what you see is what you get. Sure, it will take much longer, but the outcome is an image that can perhaps be described as 'hand-crafted', rather than the by-product of complex mathematical algorithms.





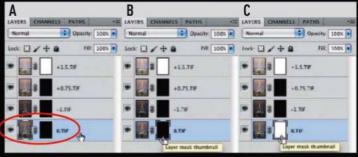
The first step is to prepare your source images, which means opening your raw-format original and processing it a number of times. Start with your 'base' exposure and adjust any of the other parameters you want to, such as the white balance and saturation, but leave the exposure untouched. When you're happy with the way it looks, save it as a TIFF file, giving it a meaningful name (such as 0.TIF, so you know the exposure hasn't been adjusted). Then, adjust the exposure of your raw file to lighten or darken it, and save your adjusted version, too. Don't adjust any other settings, as this may make the final image look a little peculiar. You can create as many alternative exposures as you want, but remember that each should be exposed for a specific part of the image. Here, I ended with four exposures: the unadjusted base exposure (0); an exposure 1 stop darker (for the tower); an exposure 3/4 of a stop exposure (0); an exposure 1 stop darker (for the tower); an exposure 3/4 of a stop lighter (for the sky); and a final exposure  $1\frac{1}{2}$  stops lighter for the foreground.



Photoshop will combine and open your images as a single file, with each exposure on its own layer with an accompanying layer mask; one image will have a white mask and the others will have a

black mask, shown by the white (or black) rectangle next to the image thumbnail in the layers palette. What this means is that one layer is fully revealed (the white mask), while the others are concealed (by a black mask). In effect, all you're seeing on screen at this stage is a single layer – in this case, the image that was overexposed by  $1\frac{1}{2}$  stops.





The lowest layer should be the 'O' exposure and its mask should be white. The rest of the layers should have a black mask so we can selectively add them to the base exposure. To move your layers into order, drag them up and down the list in the layers palette, making sure 'O' is at the bottom. To change the colour of the masks, click on the mask icon and choose Image> Adjustments>Invert to switch from black to white, or vice versa. Do this for each layer that needs changing, so you end up with a white mask for your base (0) layer and black masks for the rest.



We're now ready to start working on the image, and this largely comes down to selectively editing the layer masks. Start by setting the foreground and background colours to black and white (by pressing D) and then choose the Brush tool. Select a layer to work on and click its accompanying black mask

icon so you're working on the mask, rather than the image. With white as your foreground colour you can 'paint' the mask to reveal an area on the layer – I've started work on the sky in this image.



As you work on the layer mask you can change the size of your brush to deal with larger or smaller areas, as well as the hardness of the brush and its opacity. If you make a mistake, switch to black as your foreground colour and paint the mask back in. The rule here is that white will reveal parts of the layer, while black will conceal it, and anything

in between will reveal the layer to a greater or lesser degree. However, it's easier to alter the opacity of the brush than start confusing yourself with shades of grey. My lighter sky is now fully revealed.

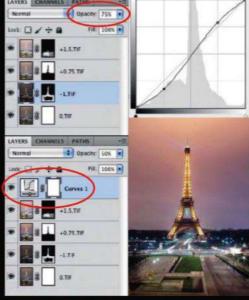




Now to reveal the optimum bits of each layer for the best overall balance using a mix of brushes and opacity settings. Using large soft-edged brushes at a low opacity and making several passes with the brush will help you avoid obvious 'edges'

appearing in your image. Take your time, and be careful when you switch between layers that you're selecting the mask rather than the image on the layer.

manipulating the masks, your layers can also be adjusted using more familiar tools such as Levels. Curves and Opacity. Here, for example, I've reduced the Opacity of the dark (-1) layer to 75% so the effect isn't quite as strong, and then applied a contrastboosting curve to the sky (+0.75) layer to enhance its colour. A Curves adjustment layer was also ádded to boóst the contrast and saturation of the image as a whole, with a final saturation boost finishing the job.





# Sweet victory



Sean Slevin overcame the disappointment of coming second in last year's Amateur Photographer of the Year competition by winning it this year. It's a great feeling, he tells **David Clark** 

> Sean photographed this room in an old cottage in the morning to catch the sun's rays coming through the window Canon EOS 500D, 28mm, 30secs at f/18, ISO 200

IT IS three days since Sean Slevin was told that he had won AP's Amateur Photographer of the Year 2010 competition and its prize of £5,000-worth of Canon equipment, but it's taking a while for him to come to terms with the news

'I'm still shaking,' he says over the phone from his home in a snow-covered County Wexford in Ireland. This effect may have been partly caused by the 'few bottles of wine' consumed in celebration, but it's mainly due to the thrill of winning the competition.

Like last year's winner Kathy Wright, 49-year-old Sean had to overcome the disappointment of narrowly coming second in the previous year's ten-round competition and start all over again. Sean, however, says that there was never any doubt that he was going to take part this year. 'I was determined to have another try,' he says. 'I got so close last time I couldn't give up.'

Sean's never-say-die attitude, combined with his technical skill and ability to consistently come up with creative interpretations of the competition's themes, eventually won him the title. His victory is his greatest achievement in his photographic work to date and represents the culmination of a passion for the medium that began back in his teens.

'I was into movies and all kinds of images, especially black & white portraits, and I took a night class in photography as a teenager,' he remembers. 'At that age, though, I probably didn't take half of it in. One thing I do recall is the teacher saying that if you work at it, you'll develop a photographer's eye for a picture - and it's true. Now when I walk around I see photographs everywhere. There's not a day goes by when I don't do something with my photography.

After leaving school, Sean trained as a carpenter and that remains his chosen career today. However, he had been well and truly bitten by the photography bug and for many years enjoyed quietly pursuing his hobby with his Nikon FE. Around ten years ago he made the transition to digital kit and found that he

'There's not a day goes by when I don't do something with my photography'





Above: Sean liked the feeling of nature returning to claim its own in this shot of a derelict Irish cottage Fuiifilm FinePix S7000, 10secs at f/7, ISO 200

**Below left: Sean** photographed this gull from his car window Fujifilm FinePix S7000, 1/16000sec at f/3, ISO 200

Right: Humpback whale, off the coast of Wexford, Ireland Canon EOS 500D, 28mm, 1/400sec



enjoyed working on his images on a computer

Sean is entirely self-taught in Photoshop,

but has reached a high level of proficiency in his use of it. 'I enjoy the whole process

of taking pictures and working on them

at a computer for hours working on an

afterwards,' he says. 'Sometimes I can sit

even more than in the wet darkroom.



sunlight coming through curtains and a photograph of his cat entering a shed door. He won the 'Close to you' round with an image of his own feet walking towards the camera and a moth on the floor, and two of his other pictures won second place in individual monthly rounds.

However, his bid to win this year's competition didn't initially go to plan. 'I looked at all the competition themes at the beginning and decided to shoot all new images for each round,' he recalls. 'Then I sent in my first two and didn't make the shortlist and I thought, "Oh I'll get nowhere now." I didn't start scoring points until round

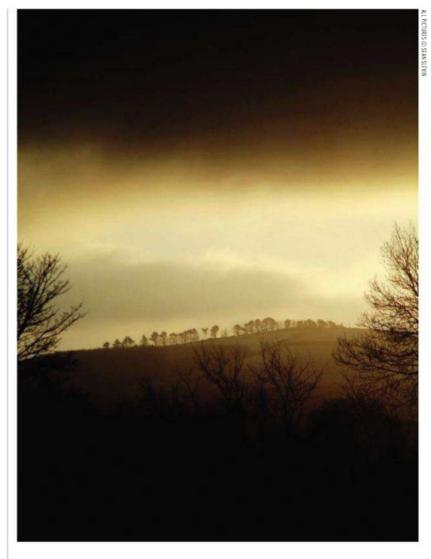
'I was beginning to think I had no chance in the overall competition, and then suddenly it all came together.' Sean made the top 30 in all bar one of the final seven rounds and ensured victory with an atmospheric self-portrait.

He says that coming up with photographs to fit the theme of each round was sometimes difficult. 'For some of the rounds, I had to think about the theme for a long time, maybe a couple of weeks. A bit of pressure is sometimes good for creativity. Often, when I had only a couple of days left to submit the entry, all of a sudden I had to do something and it just worked. The self-portrait was only finished two days before the deadline.

Sean adds that it's also hard to tell which images are going to be successful in the competition. 'Sometimes I do know,' he says. 'I thought the "feet" picture would do well, and the picture of the cat coming through the door. But I thought my entry for the 'Black or white' round, showing pairs of clasped hands, would do well and it only made the top 50. It's difficult to know what will catch the judges' eyes.

Having completed his victory he now has to decide how he would like to spend his £5,000 prize money. A Canon EOS 5D Mark II is top of his wish list and to that he

Right: This moody early morning scene was shot from Sean's house Fuiifilm FinePix S7000, 1/4000sec at f/3, ISO 200



Below: Sean placed the vase and flowers in this deserted cottage Fujifilm FinePix S7000, 1/8sec at f/8. ISO 200

### 'For some of the rounds, I had to think about the theme for a long time, maybe a couple of weeks'



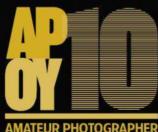
will add a Canon EF 100-400mm IS USM lens. Even after adding these excellent items to his kit bag, he will still have plenty of change to use for buying more Canon kit.

Although Sean says he enjoys his life as a carpenter and gets plenty of creative satisfaction from doing it, he still cherishes an ambition to become a full-time photographer. 'I'd love to do it, yes, but I can't imagine how I could make money at it,' he admits. 'Trying to find the right angle is difficult. But it would be great if I could.

For now, though, Sean is content to carry on doing photography as a hobby. Even as we speak, he is looking out of the window at the snowy landscape and he's itching to explore it. 'There's a robin on my windowsill, and it's looking gorgeous out there,' he says wistfully. With the interview over, it's time to let this softly spoken Irishman go out with his camera and do what he enjoys most. AP

To see more of Sean's work, visit his website at www.seanslevinphotography.com

### **SEAN'S** SHORTLISTED IMAGES



AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

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- 1 Sunrises, sunsets and sunny days Round 5
- **2 Flowers and plants** Round 4
- 3 Macro and close-up Round 6
- 4 Travel Round 7
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AS A landscape photographer, I make it my aim to distil the very best of the natural landscape into a 'polarised' idealistic view. This approach is fundamentally about 'optimistic representation'. By this I mean seeking out and presenting only positive views of our landscape and avoiding the negative, such as litter and unsightly man-made elements.

One of the filters that most offers dynamic choice is the polariser. When photographing the landscape using available light, a polariser is invaluable because it is one of the few filters that increases control over the conditions. Knowing when and how to use a one effectively is important, not least because it extends your aesthetic choices in the field. Added to this, the effect a polariser creates cannot be mimicked by image-manipulation software, so a sound understanding of how it works is crucial at the image-making stage. But what does a polariser actually do and why should you use one?

### **USING A POLARISER**

In most cases, a polariser is used to filter unwanted reflections from water and to reduce glare, resulting in images with greater contrast and vibrancy. One of its biggest strengths is the increased creative choice it offers. There are certain situations where a polariser comes in useful, such as scenes with water to control the reflections, scenes

## On reflection

Polarisers are popular accessories, especially if you want to remove unwanted reflections and glare. **Jason Theaker** explains how they can be used

**Bolton Abbey on** the River Wharfe, North Yorkshire, with polariser (above) and without polariser (right) Canon EOS 5D Mark II, 17-40mm, 13secs (above) and 10secs (right) at f/11



with white cloud and blue sky to create contrast, and scenes with green foliage to reduce glare and increase vibrancy.

The comparison shots on page 28 are of a sub-zero Bolton Abbey at sunset in heavy snow. The sun had just gone down and, unfortunately, the developing colour in the sunset was bleached out by the mist effect of the long exposure and snow. In the polarised shot (top), I used a circular polariser on full rotation to punch through the foreground reflections. There was some slight vignetting resulting from the full polarisation, so I zoomed in from 17mm to 19mm to exclude it to an acceptable level. The look of the scene has changed dramatically from that of the non-polarised image (bottom). The reflected abbey is reduced and the textured pebbles are now clearly visible beneath the surface of the water. Which version works best depends on your personal taste, but I prefer the polarised shot for the added texture and vibrancy.

### **HOW A POLARISER WORKS**

A polariser's ability to reduce unwanted reflections and glare while at the same time increasing vibrancy and bringing greater definition to dramatic skies is the reason why many landscape photographers have one in their kit bag. In essence, a polariser works by filtering light



'When photographing the landscape using available light, a polariser is invaluable because it is one of the few filters that increases control over the conditions'



### **ALTERNATIVE USES**

I USED a polariser for this image to add vibrancy to the sea and sky, but I exploited the inconsistencies of the circular polariser's strength in different parts of the wide view to leave some in order to fully understand the effect, but when

moves around the shot due to the various angles of reflected light. This enables you to choose where you want to keep some reflections, while allowing you to remove others. It's also useful when you have still water and want to emphasise

Unfortunately, when you place any filter in front of the lens, it increases image imperfections in areas such as vignetting, chromatic aberrations and noise. Generally, the lens will perform better with less glass

waves of differing wavelengths, reducing particular frequencies that cause glare. There are two types of filter: the linear and circular. As the name suggests, the linear is a single filter, but the circular has two filters sandwiched together (a linear and a quarter-wave plate) that vary the amount of polarised light coming through when rotated. Rotating a polariser varies the strength of polarisation in the scene. The circular polariser enables greater creative flexibility and is best used with modern DSLR cameras.

As a rule, for the strongest results aim your lens at 90° to the sun. A common trick is to point your finger towards the sun and then make a right angle with your thumb - now face the lens in that direction. Knowing what the right amount of polarisation is for a scene depends on several factors. If you are using a telephoto lens, aim your camera at a reflection, turn the filter and watch the reflection disappear. The best level of polarisation will depend on which area of the scene you want to influence most. As you turn the circular filter, the reflections around the frame will disappear and reappear. If you are using a wideangle lens, though, the wider angle of view can make the effects of polarisation

### 'When working with water, be mindful of how much polarisation you use, as foregrounds can sometimes become overcomplicated'

unpredictable. This is because the various parts of the scene, with their differing positions in relation to the sun, will all react differently when the polariser is turned. It's a case of deciding there and then what is the best level of polarisation to suit your subject. For more information on how polarisers work, see AP explains... polarisers on pages 59-61 of this issue.

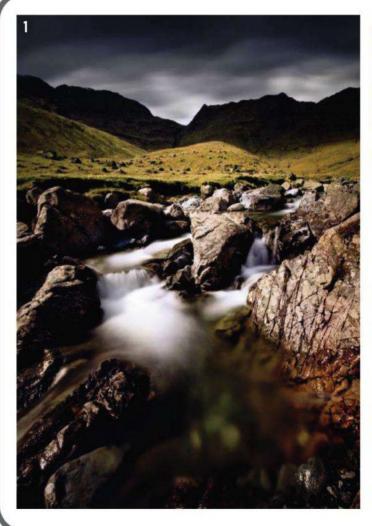
### WHEN TO AVOID **USING A POLARISER**

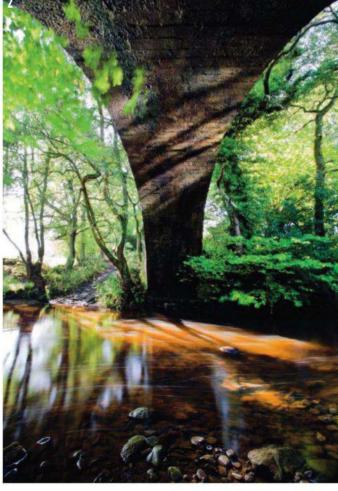
Using a polariser won't solve all your landscape woes; like most things in photography, it is best used with careful thought and consideration for the subject matter. However, there are certain scenarios that need to be treated with caution, such as in a wideangle scene where there might be large expanses of clear blue sky. Apart from a slight over-darkening (which can look effective when contrasted with clouds), a polariser will create inconsistent areas, which, in a uniform sky, are difficult

to remove in post-production. Panoramic stitches become impossible to align without drawing attention to the seams, so bear this in mind when deciding whether or not to use a polariser.

Due to the physical filtering of light, there is a natural lengthening of exposure associated with using a polariser. This extra couple of stops brings obvious complications to photographing a fast-moving subject and trying to freeze action, working in low-light conditions or handholding your camera. You can increase the ISO to combat this, but it will create extra noise in your images. When working with water, be mindful of how much polarisation you use, as foregrounds can sometimes become overcomplicated. Like most areas of photography, the amount of polarisation is a personal choice; the key is to experiment and see what is appropriate for the scene in front of you. AF

To see more images by Jason visit www.jasontheaker.com







### WHEN TO USE A POLARISER

This is a view of a stormy Lake District mountain stream in the midday sun. I was particularly interested in the textures and colours of the foreground rocks, so I used the polariser in conjunction with a 10stop neutral density filter to remove most of the reflections in the flowing water and to increase the subtle vibrancy of the foreground rocks. The long exposure of the water removes any uneven detail on the surface, allowing the rocks to stand out even more. Without polarisation this shot would have been too busy as the reflections would have made the foreground overcomplicated. You have to set the desired amount of polarisation before screwing the 10-stop ND filter onto your lens, as there is a danger of accidentally rotating the polariser. You won't be able to see the results once it is attached, as the view through the 10-stop filter is opaque.

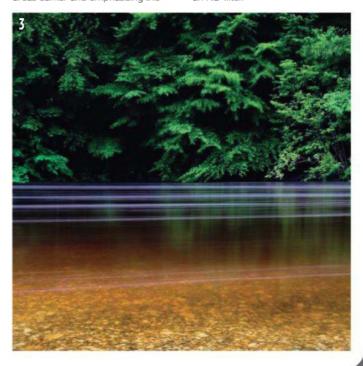
This is a typical Yorkshire woodland stream shot from the underside of a bridge in late morning. As you can see, light is reflected both on the water and on the underside of the bridge. In these challenging lighting conditions, I used the circular

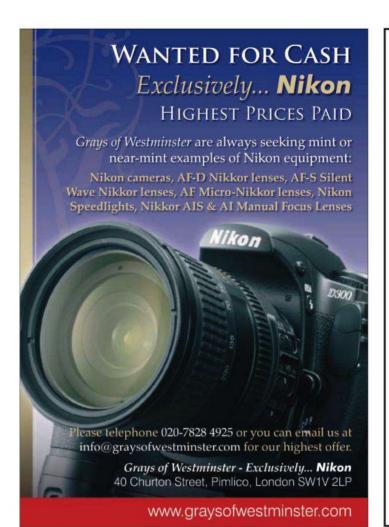
polariser to cut through the reflections to reveal detail in the foreground on the right, but I also sought to increase vibrancy in the water and distant vegetation. The natural filtering from the autumnal leaves helped to diffuse the light, enabling me to retain highlight detail while maintaining shadow detail. I wanted to keep some of the reflections in the scene, so I rotated the polariser into a position where it had less of an effect on the reflections at the very edges of the wideangle view, but still reduced them on the right-hand side. My aim was to emphasise the mirror-like water caused by the long exposure juxtaposed with the soft, partly moving vegetation.

This is the River Wharfe near Bolton Abbey on an overcast day. Here I used the polariser on full rotation to cut through the reflections and emphasise the foreground texture. It was a case of turning the filter and adjusting the amount of polarisation until I had the desired effect. I particularly wanted to draw the viewer's eve into the scene by exploiting the subtle transition from the shallows to the

depths of the river. If I hadn't used a polariser, the horizontal trails I wanted to emphasise with the long exposure would have been lost. The polarisation introduces deeper contrast, making the dark areas darker and emphasising the

mirror-like surface of the river. The natural increase in exposure associated with polarisation and a small aperture of f/22 meant that I could smooth any surface detail without needing to use an ND filter







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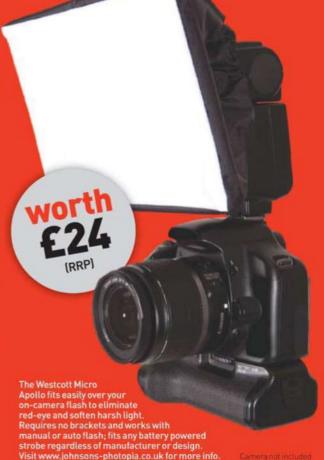
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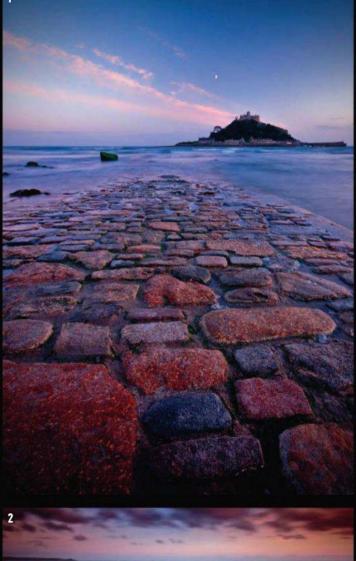


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### **Colin Whitehouse** Birmingham

Colin, 46, bought his first digital camera, a Sony Cyber-shot, in 2001, and his first DSLR, a Nikon D40X, in 2007. He upgraded to a Nikon D300 two years ago. 'My favourite subjects are landscapes and interior shots of churches and cathedrals,' says Colin. 'I love seeing the image that I experienced in the great outdoors in print. At the moment I'm trying to improve my portrait photography and am working on becoming a better photographer in general.' To see more images by Colin visit www.evanescentlight.com.

### St Michael's Mount, Cornwall...1

1 A low angle accentuates the foreground and pathway, drawing the viewer into

the frame Nikon D300, 10-20mm, 3secs at f/16, ISO 200, tripod, 0.9 soft grad

### Finnygook Beach, Cornwall 2 Colin used a long exposure to capture the movement in the water, and the rocks

as foreground interest Nikon D300, 10-20mm, 10secs at f/16, ISO 200, tripod, 0.9 soft grad

St Michael's Mount, Cornwall...2 3 It was raining when Colin arrived, but he waited for the rain to pass and was rewarded with a beautiful sunset Nikon D300, 10-20mm, 1.6secs at f/16, ISO 200, tripod, 0.9 soft grad, 0.6 ND grad











Nuthatch

1'I photographed this nuthatch in a local forest,' says Tadas. 'I wanted to capture the bird in the autumn surroundings. I used the berries to add interest to the composition' Canon EOS 50D, 100-400mm,

1/80sec at f/5.6, ISO 500, tripod

White-winged tern 2 Tadas took this image in the evening when the light was soft to avoid harsh shadows. He framed his shot so there is space in front of the bird for it to fly into

Canon EOS 50D, 100-400mm, 1/1250sec at f/7.1, ISO 640

Black redstart 3 'There wasn't much light so I set the longest exposure I could (that would keep the birds sharp) and the largest aperture that would render the birds in focus,' says Tadas

Canon EOS 50D, 100-400mm, 1/500sec at f/8, ISO 2000

Willow tit

4 'My aim was to take a different, interesting shot of this bird,' says Tadas. 'The biggest challenge was finding a suitable twig for it to perch on and making it sit where I wanted'

Canon EOS 50D, 100-400mm, 1/50sec at f/6.3, ISO 800, tripod

This is a touching image that really does have all the action a bird lover could want. We've got a bird in flight, as well as a bird with a big thick caterpillar in its beak, plus the squawking bird waiting for its dinner to be delivered. The scientists will enjoy the fine examples of adult and young specimens, while the rest of us can appreciate a delightful family scene in a natural environment. Great timing, Tadas, and a good choice of exposure elements

#### **Tadas Naujokaitis** Lithuania

Tadas is only 16 years old, but already has

Tadas is only 16 years old, but already has produced an impressive body of images. To see more of his photographs visit http://tadasphotography.lhosting.info.
'I started watching birds when I was eight-years-old,' he says.' My father had an old Zenit TTL camera, but I found it scary to use as all the settings had to be set manually. One day my father taught me how to use it and since then I've photographed birds. I started to photograph birds more seriously when I bought my first digital camera in 2010. I love bird photography because it combines my two passions: photography and ornithology.'





## **Nathaniel Gonzales**

### London

Nathaniel, 35, started photography when he was a child. 'I remember going to my aunt's house and flicking through the pages of *National Geographic* filled with images of magnificent landscapes and animals,' says Nathaniel. 'I resolved that one day I would visit those places and take photos myself.' Citing landscapes among his favourite subjects, Nathaniel loves travelling to places where he can 'commune with nature'. He tries to capture what he sees and feels when looking at a scene through his lens. 'My favourite images are those with a feeling of serenity or peace,' he says. 'That's why I like to take pictures at dawn or dusk – the beautiful colours create an atmosphere of tranquillity.'

#### Swan

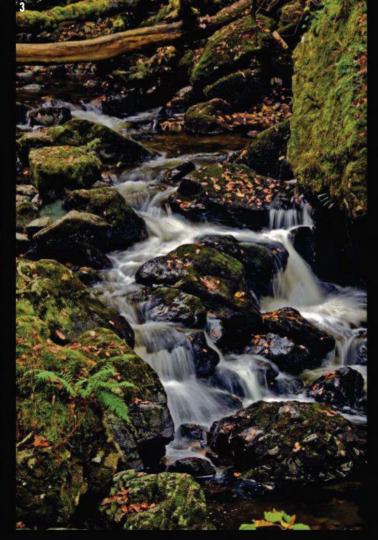
1 In this sensitively composed image, Nathaniel frames the bird perfectly within its surroundings Canon EOS 50D, 70-300mm, 1/100sec at f/5.6, ISO 200

Mushroom 2 The clear background allows the viewer to concentrate on the texture in the mushroom and bark Canon EOS 50D, 70-300mm, 1/320sec at f/5, ISO 400

#### Stream

3 A simple scene, but Nathaniel creates a lively image that has both character and charm Canon EOS 50D, 18-200mm, 1/5sec at f/16, ISO 200, filter







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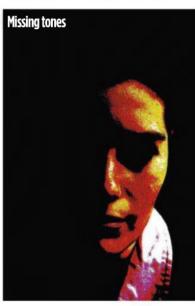
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TO KEEP IT, PRINT IT

# APappraisal Expert advice, help and tips from AP Editor Damien Demolder

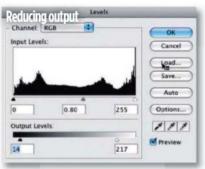




#### **Portrait** Sharjeel Zeb

Canon EOS 350D, 18-55mm, 1/100sec at f/8, ISO 400

I LOVE portraits simply because people are so interesting, and each of us has a multitude of different expressions and looks. What's more, a human can be placed in any situation and lit a thousand different ways. Here, Sharjeel has chosen to shoot this





young lady by window light, which is God's gift to all photographers. As with all gifts, though, it pays to read the instructions. Sharjeel's subject is a bit too close to the window, where the light is quite strong, so we've got a range of brightness in the frame that is too wide for the camera to cope with. You can see on the right side of the girl's forehead that the tones have blown out and detail is lost. To confirm this I opened the Levels tool, held down the right-hand slider and pressed the Alt key (see image left).

It is rarely a good thing to lose tones, so the first thing I did was to fill those blank areas with something. With the Levels tool I dragged the right-hand Output slider to the left, so that it reads 217 instead of 255. This fills white areas with a grey tone and reduces the appearance of high contrast. At the same time I dragged the left-hand Output slider to the right to dilute the blacks of the heavy shadow areas. With such extreme tonal manipulation it is almost impossible to



#### **Edited with crop**



maintain realistic colours, so it is usually a good idea to switch to black & white.

As you can see, we have already gone a long way to making the picture softer, but there is more that can be done. I thought a nice warm tone would be attractive, so I've added some brown using the Color Balance sliders to inject the highlights and shadows with a touch of yellow and red.

The final move was to crop away some of the distracting details of the background and to reposition the girl within the frame. She's a bit too low down to be compositionally comfortable, and the long frame makes her face seem elongated. I picked the squarer 6x8 format and cropped into the face while placing the eyes on a third and dropping the picture into a more compact and friendly shaped frame. I'm pleased with the result, and it shows that Sharjeel's raw materials were all there. He just needs to think more carefully about the quality of his lighting and the contrast he introduces to his portraits.

## WIN

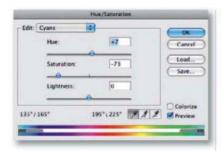
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#### Fox Ian Wade

Canon EOS 5D Mark II, 100-400mm

MANAGING to get a picture of a fox in a snow scene is quite an achievement. lan says he has been photographing wild foxes here for a while, and knew that he'd be able to get guite close. And what a fine specimen this is - a healthy looking beast with a stern expression and magical eye contact.

The image lan sent in needs a bit of work to correct both colour and contrast, and I'm going to show a slightly different composition. I tackled the blue and cyan colour cast by using the Hue/Saturation tool to reduce the amount of these colours in the image and alter the hue of each of them - I shifted the Hue slider towards the left to add warmer tones. The contrast was dealt with first in Levels, to create a black and a white point in the image, and then I worked on the midtone contrast by tweaking the central sector of a Curves line.

lan has gone in a little too tightly and left the subject a too close to the bottom of the frame. Foxy could do with a bit more space below him to make him look comfortable within the rectangle, so I've added some more foreground using the Clone tool.

While this is an excellent shot, lan needs to pay close attention to colour balance before and after the picture is taken.







#### **Sunset on** the Thames Claudiu Bichescu

Canon EOS 500D, 55mm, 1/320sec at f/13, ISO 100

WHILE sunsets are usually wonderful to look at and to photograph, they are often not enough on their own to make an interesting picture. Some foreground detail is required, or another point of attention that can elevate a warm yellowy image to something more.

In this picture, Claudiu demonstrates very well how this might be done. The sunset seen on the Thames is very nice as it is, but coupled with the silhouetted boats and the curve of the river we have something much more spectacular. Claudiu has got his timing just right so that the sun's reflection sparkles from between the boat and the sail as the mast passes in front of the great ball of fire itself. This is an excellent shot that is nicely framed and well timed. I've just darkened the midtones slightly to inject a fraction more colour saturation. For this image Claudiu is awarded my picture of the week.

#### 'The sun's reflection sparkles from between the boat and the sail'





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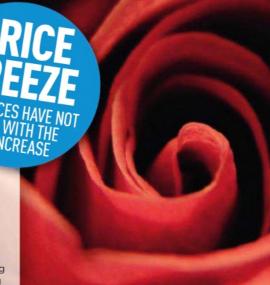
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# APTestbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers** 



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HP STATES that its Premium Plus is the company's best paper for high-quality photo prints. The Satin-matt finish has a pleasing soft shine, and the paper's thickness and 280g/m<sup>2</sup> weight give it a reassuringly professional feel. The non-stick back coating makes it ideal for the stacking of prints, which is useful when creating multiple copies, although each print needs a minute to dry and should be treated very carefully until this point to avoid damage. Once dry, the paper copes well against scratch and fingerprint damage, and the company states that the paper resists fading for up to 115 years.



I created several prints using this paper with an HP C310 all-in-one printer and am pleased with the results. Prints show crisp detail, with bright, punchy colours and deep blacks. Black & white prints show a good level of contrast and subtle tones. Also available in the Premium Plus range is High-gloss, which is available at the same price. Tim Coleman

#### The AP quarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## **Lexar Echo ZE 8GB backup drive** £31.99

WHAT separates the Lexar Echo ZE from most other USB flash drives is that its 'plug-in and stay-in' design is intended for continuous automated back up of computer files. Its primary purpose is to back up files, not to transfer them, which is borne out in the slower speed of the drive. The Echo ZE is tiny, protruding a little under 1cm once plugged in. I found it possible to keep it attached in the USB port even when putting a tight case around a laptop. I would like to see a little keyring loop included, though, to reduce the likelihood of loss if the device is removed.

At start-up, there is the option for password and encryption protection of files on the drive. The device is both Mac and PC compatible, and its built-in software performs the automated and continuous back up of files. Once the initial backup has been made, the device only targets files that have been updated, and seamlessly backs up any changes. This ensures that latest versions are protected, but the software also enables easy restoration of previous versions of the file in the case of accidental loss. Custom backup for selected files can be made, too, including by file type such as text documents or photos.



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

#### Pentax K-r

The 12.4-million-pixel Pentax K-r offers a little extra for those looking for an entry-level DSLR. AP 29 January

#### Panasonic Lumix DMC-GH2

The Lumix DMC-GH2 has a new AF system and a 15.05-million-pixel sensor. We put it to the test. AP 5 February

#### Sony Alpha 580

It's Sony's first full DSLR with the new 16.2MP Exmor sensor and AVCHD Full HD video capture. AP 12 February

#### Canon EOS 60D vs Nikon D7000

It's the ultimate decider: which mid-range DSLR offers the best all-round package? AP 19 February

#### Panasonic Lumix DMC-GF2 vs Sony NEX-5

Two of the smallest compact system cameras available go head to head which will come out on top? AP 26 February



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## **Canon PowerShot G12** vs Nikon Coolpix P7000

Nikon users were delighted when the company released the high-end Coolpix P7000 compact camera, but how does it compare to the popular Canon PowerShot G12? We compare the two models in a head-to-head test



MANY photographers must have done a double take when Nikon announced the launch of its Coolpix P7000 in September last year, as this high-end compact camera bears more than a passing resemblance to Canon's PowerShot G-series models. Both are roughly the same size and shape, are styled like a rangefinder camera and have a matt-black finish.

Canon's PowerShot G-series cameras have dominated the high-end compact camera market for a number of years, being the compact model of choice for many enthusiast photographers. Until the launch of the Coolpix P7000, Nikon's Performance (P-series) cameras had been very different, styled either like a more conventional compact camera, such as the P6000, or like a bridge camera, such as the P100. However, the dramatic new styling of the P7000 is clearly influenced by the past few Canon G-series cameras, as Nikon attempts to produce the enthusiast compact camera that its users have long been crying out for.

#### CANON G12

- 28-140mm
- f/2.8-4.5 lens 2.8in, 461,000-dot vari-angle LCD screen Hotshoe
- 1280x720-pixel HD video capture
- Street price around £400

#### NIKON P7000

- 10.1-millionpixel sensor
- 28-200mm f/2.8-5.6 lens
- 3in, 921,000-dot screen
- Hotshoe 1280x720-pixel HD
- video capture Street price around £400

The two cameras have more in common than their appearance, though, as both have resolutions of around 10 million pixels as well as many of the same features. However, there are differences in specification and handling, not least in the focal length of the zoom lenses. While both zoom lenses have a widest equivalent focal length of 28mm, the P7000 has a longer maximum focal length of 200mm compared to the G12's 140mm.

Both the Nikon Coolpix P7000 and Canon PowerShot G12 are designed for enthusiast photographers, and as such they have the full manual exposure and metering control of a DSLR but in a more compact body. Neither is just another compact camera, though, as both must be able to meet the high demands that will be placed upon them and produce good images to match. The question is whether the new Nikon Coolpix P7000 can beat the Canon PowerShot G12 at its own game.

At the heart of the Canon PowerShot G12 is a 10-million-pixel CCD sensor, while the Nikon Coolpix P7000 has a fractionally higher 10.1-million-pixel CCD sensor. Both sensors are the same size at 1/1.7in (7.6x5.7mm), which offers a surface area around 80% larger than the sensors found on most compact cameras. In theory, this extra space





should mean that photosites are slightly larger and less crowded, which in turn helps to reduce image noise and offer a greater dynamic range than a regular compact model.

Interestingly, both the G12 and P7000 produce images that are exactly 3648x2736 pixels, which equates to 9,980,928 pixels - not the 10 and 10.1 million pixels respectively that are guoted. This is because not all the effective pixels will be used in image creation. Some may be used for other purposes, and the effective pixel count of a camera is often rounded up. In truth, this slight deviation in the quoted pixel count is too small to make any significant difference, especially given that images are the same size

One of the advantages of a high-end compact camera is that on many occasions it can offer a viable alternative to a DSLR but in a more compact body. The compact sensors used by the G12 and P7000 allow the cameras to have long telephoto zoom optics in a relatively small lens. The G12 has a 28-140mm f/2.8-4.5 equivalent lens, while the P7000 features a slightly longer 28-200mm f/2.8-5.6 optic. An equivalent DSLR lens would be far larger, which is one of the main reasons why both these enthusiast compact models make ideal travel cameras. As camera shake can be an issue when using telephoto optics, the lenses of both cameras are optically stabilised.

The above images were taken in evaluative metering and AWB modes. The exposures are identical, but there is a slight difference in colour, with the G12 producing the warmer of the two images

Another feature that marks enthusiast compact cameras apart from regular models is the ability to save images as raw files. Both the G12 and P7000 support this feature, with images in the G12 saved as Canon CR2 files, while those captured by the P7000 are saved as NRW files. This is good news for photographers looking for a little more control over processing. To provide both convenience and control, each camera has the option to save both raw and JPEG images simultaneously.

The editing and converting of images is made possible in the G12 by Canon's Digital Photo Professional (DPP) software, whereas the P7000 comes bundled with Nikon's ViewNX2. Both software programs do a good job of converting their respective raw files, but of the two the Canon software is a little more straightforward, although this shouldn't be a deciding factor when choosing between the two cameras. Adobe has just updated Camera Raw to version 6.3 and Lightroom to version 3.3, both of which allow raw images from these cameras to be converted

As existing DSLR users will be the core market for both the G12 and P7000, it is important they can be used as part of a system. One way in which their respective manufacturers have facilitated this is to fit a hotshoe for external flashguns. The G12 is compatible with Canon's EX series of Speedlite flashguns, while the P7000 can be used with Nikon's SB series of Speedlight flashes, including the new SB-700.

Other accessories are also available for these high-end compact cameras. Nikon's P7000 has an adapter ring that screws around the base of the lens and allows the WC-E75A Wide-Angle converter to be attached. This transforms the lens into a 21mm equivalent. However, as with the previous model, the G11, Canon has no wideangle adapter available for the G12, and nor is there a wideangle adapter setting in the camera. Some people have reported ways of using the existing Canon WC-DC58B or third-party wideangle converters. However, I would advise against trying this method because it could result in blurred images, vignetting or even damage the lens.

What Canon does offer is a 1.4x teleconverter, which, as with the P7000, is attached via a lens adapter that screws around the base of the zoom lens. This transforms the lens into a maximum equivalent focal length of around 196mm, almost matching that of the P7000. The G12 can also be fitted with the FA-DC58B adapter, which allows 58mm filters to be used - something that is particularly useful for landscape photographers.

Another useful feature for landscape photographers, and one that has made the jump from DSLRs, is the inclusion in both models of an in-camera level guide. This electronic display should help photographers make sure that the camera is level with the horizon, which again is a useful feature when on your travels.

Although there are differences between Canon's G12 and Nikon's P7000, on the whole the specification and features are strikingly similar. In fact, I'm hard pressed to think of two Canon and Nikon enthusiast compact cameras that have so much in common.

#### **BUILD AND HANDLING**

From the matt-black finish to the body shape, the Canon PowerShot G12 and Nikon Coolpix P7000 are both cut from the same cloth, right down to their use of dials on top of the camera. Of the two, the G12 is slightly deeper, largely due to its articulated screen, whereas the P7000's fixed screen is more flush with the camera's body. In every other way, the cameras are the same size. Both are larger than standard compact models and will fit more comfortably into a jacket, rather than a trouser, pocket.

Those more used to operating a DSLR should be happy with the number of direct controls on both cameras. All the most important features can be easily accessed, with the most useful control on each camera being the exposure compensation dial. This features on the left of the G12 and on the right on the P7000. This gives the Nikon camera a slight advantage in that the exposure compensation can be easily adjusted with your thumb while shooting.

The rear of the P7000 also features a dial to adjust the shutter speed, while a control wheel on the camera's back adjusts the aperture. The G12 has a similar setup, except that the shutter speed control dial is now on the front whereas previous G-series cameras had it located on the back.

Although Nikon's Performance (P series) has been around since 2005, the P7000 represents a completely new design. As such, it lags a little behind the G12 in terms of handling. Canon has had time to evolve the G series to the point where the G12 is quick and simple to use. Small things like the dual dial on the G12's top-plate make it quick to change the shooting mode and ISO sensitivity. Altering the sensitivity on the P7000 requires turning a dial on the top left of the top-plate to ISO and then pressing a button in the centre of the dial to display the ISO menu on screen. This must then be changed using the rear control wheel. Although changing the white balance, ISO and image quality of the P7000 is straightforward, the process is faster and more fluid on the G12, as all the button presses take place using the control wheel and its embedded buttons.

If you want to modify the way the buttons and dials of the G12 are set up, there are various customisation options in the menu, including the ability to assign a feature to the shortcut button. The function of the control wheel and dial can also be altered depending on which shooting mode you are using. In contrast, the P7000 has far fewer customisation

options, and the function (Fn) button goes so far as to actually be confusing. It is situated on the front of the camera and can be pressed, rather awkwardly, with your middle finger when shooting. Yet despite assigning the button to perform a particular function, it does very little. For example, if you assign it to ISO sensitivity, it doesn't open an ISO menu or change the ISO to a predetermined setting. Instead, it changes the ISO to its default setting, which is auto. However, the button must be held down to take an image in auto ISO mode, which can be awkward when trying to fire the shutter as well. Similarly, the WB setting only switches the white balance to AWB mode rather than to a user-defined setting and, again, the button must remain pressed while taking an image with this setting. It would be far better to allow this button to open a menu or to switch to a user-defined setting.

Although the P7000 starts up extremely guickly - fractionally faster than the G12, in fact - it appears to suffer from an underpowered processing system. This is revealed when changing between different menu functions, as the process is almost instant on the G12 whereas there is a slight delay on the P7000. When shooting JPEG files, both cameras do so at a reasonable rate, with the G12 at around 2fps and the P7000 slightly slower at 1.3fps. When the file type is switched to raw format, the P7000 continues to shoot at around the same speed, whereas the G12 slows to around 1fps. However, the buffer on the P7000 seems far smaller as it is only capable of shooting five raw images before it gets full. The G12 can shoot almost continuously at that speed, only slowing for a second or two at 30 or so shots before resuming its previous pace.

In contrast, the P7000 pauses for almost 13 seconds after taking its five raw images. During this time the last image taken is displayed on the rear screen, but Live View is not shown, photos cannot be taken and no menus can be accessed. In effect, the camera freezes and waits for all the data to be written to the card before continuing. Even a single raw image takes around four seconds to write to the card before the camera becomes functional again.

While conducting this twin test, Nikon released a firmware update (1.1) for the P7000. The figures used in this review are from the new firmware, and while it improved the write speed when shooting raw images by around 30%, I still feel it is far too long for the camera to remain frozen.

It is a shame that the buffer and processor of the P7000 seem underpowered as this hinders the performance of the camera and becomes frustrating if you shoot raw images. Years of honing the PowerShot G series has allowed Canon to learn from its mistakes - such as not including a raw shooting mode in the PowerShot G7 - and enabled it to produce a camera that is responsive, handles well and is quick to use. The P7000 handles

**'**The P7000 pauses for almost 13secs after taking its five raw images. In effect, it freezes and waits for all the data to be written to the card'

In their default colour and AWB settings, the **G12** reproduces greens that are slightly more vivid than those of the P7000. In reality, the true colour of the leaves is somewhere between the two

well, but despite the recent firmware upgrade it really needs to be faster to compete properly with the G12.

#### **METERING**

With both cameras featuring spot, centreweighted and evaluative metering, users can decide exactly how they wish to meter and expose their images.

In evaluative metering mode I found that exposures from both cameras were remarkably similar. Where there is a difference it is usually only 0.3EV, with the Nikon Coolpix 7000 having the slightly darker exposures.

Photographing a grey card in spot metering mode confirms a 0.3EV difference in the respective spot metering modes, with the Canon PowerShot G12 again producing the slightly lighter exposures.

In real-life shooting scenarios there is no discernible difference between exposures produced by either camera. Both the P7000 and G12 produce excellent results in their evaluative metering modes, and any slight changes to the exposure can quickly be made using the exposure compensation dials on the top-plate of each camera.

#### **RESOLUTION, NOISE AND SENSITIVITY**

With matching sensors you would expect the cameras to produce similar results and, by and large, they do. The Canon PowerShot G12 has a minimum sensitivity of ISO 80, while the Nikon Coolpix P7000 has an expanded high sensitivity ISO 6400 setting.

Both cameras do a good job of suppressing colour noise, particularly at lower ISO sensitivities.



As the sensitivity increases to around ISO 1600, there are faint magenta and green patches but these are subtle when viewed at distance.

Luminance noise is more of an issue, and the P7000 struggles to deal with this. Most images have a speckled and blotchy appearance, which gets progressively worse as the sensitivity increases. By the time ISO 3200 is reached, images are only really suitable for printing at small sizes due to the loss of detail

The G12 offers far better control over luminance noise than the P7000. Although the images are smudged to reduce noise, they have a smooth appearance rather than an impressionistic one.

In terms of resolution, both cameras are once again evenly matched, although the JPEG files of the G12 are slightly sharper straight out of the camera. Looking at real-life scenes rather than test-chart images, there is little difference between the detail in images at ISO 100-400, but above this sensitivity the G12 is definitely the better of the two. Canon's DPP software does an excellent job of converting the G12's raw files, in comparison with Nikon's ViewNX2 software.

One other issue of the P7000 is the sharpness of its lens. In the centre it is as sharp, if not slightly sharper than the G12, but at the extreme edges it is softer, possibly due to the more complex design of the P7000's 28-200mm lens.

#### WHITE BALANCE **AND COLOUR**

In their auto white balance (AWB) settings both cameras produce well-balanced colours, but they do perform slightly differently to each other. In bright sunny

In their tungsten white balance settings the G12 produces the more neutral result. while the P7000 is a little more realistic, leaving a hint of the tungsten colour. In terms of detail, there is very little difference at ISO 400

conditions Nikon's Coolpix P7000 produces slightly cooler images than those of the Canon PowerShot G12. Both images are perfectly acceptable and it is only when viewed in comparison that the slight shift becomes apparent.

Under tungsten lighting both cameras produce the same results. The AWB settings do little to reduce the colour cast, leaving a warm amber colour. The tungsten white balance settings reduce the warmth of the light, with the G12 producing the more dramatic effect of the two (see image below).

There are various colour style settings for both cameras, with the option to customise settings to suit your particular taste. The usual vivid, neutral and monochrome settings are available, but the G12 has a far greater range of styles to choose from, including positive film, lighter and darker skin tone, as well as vivid blue, green and red options.

In summary, there is very little to choose from in terms of the colours produced by both cameras, but the slightly more advanced colour options offered by the G12 make it preferable.

#### **VIEWFINDER, LIVE VIEW, LCD AND VIDEO**

It is swings and roundabouts when it comes to each camera's screen. The Nikon Coolpix P7000 features a higher resolution unit. Measuring 3in, it has a resolution of 921,000 pixels, compared with the smaller 2.8in, 461,000-pixel screen of the Canon PowerShot G12. The Nikon scores higher here, with images displaying in more detail, which is useful when reviewing them and checking for sharpness.

However, the advantage of the Canon screen is that it is articulated, which is very useful when shooting at low angles, opening up new shooting opportunities and encouraging experimentation. Of course, if this has no relevance to your photography, then the P7000 screen is the better option. For most photographers, though, the articulated screen of the G12 will be the more usable of the two.

In these days of LCD screens and electronic viewfinders, it is something of a rarity to have an optical viewfinder in a compact camera. Both the P7000 and G12 have such viewfinders, although how much use they will be is a different story. They are once again strikingly similar in size in that they are both very small and impossible for checking fine details. They also both offer poor coverage of only around 80%, which doesn't make them especially useful for framing scenes. To make matters worse, when set to its widest focal length the lens of the G12 is visible in the viewfinder.

The only real advantage offered by the viewfinders in each camera is that they make it slightly easier to compose an image in very bright

'The Nikon screen displays images in more detail, but the Canon screen is articulated, which is useful when shooting at low angles'



## Facts & figures





RRP	£539	
Sensor	CCD with 10 million effective pixels	
Output size	3648x2736 pixels	
Lens	Canon 5x zoom lens,	
	28-140mm (equivalent) f/2.8-4.5	
File format	IPEG_raw(CR2) or raw + IPEG	

Fine, Normal

Mechanical and electronic

f/2.8-f/4.5 in 1/3EV steps

Auto, program, aperture priority,

modes and 16 scene presets

Auto, 7 presets, plus 2 custom

Auto, 7 presets, plus 2 custom

until memory card is full

(153.600 pixels)

AF, face detection

or automatically

Yes, optical device

Yes

No

Single, continuous and self-timer.

Approx 2fps maximum in continuous

2.8in LCD with approx 461,000 dots

Manual, single AF, continuous

9 points, selected manually

Default, plus 10 my colour

settings and a custom setting

point or face detection)

±2EV in 1/3EV steps

shutter priority, manual, 2 custom

Evaluative, centreweighted average

and spot (can be linked to active AF

15secs-1/4000sec in shutter priority

(CCD) type shutter

and manual mode

Up to 1/2000sec

ISO 80-3200

sRGB

File format Compression Colour space Shutter type

RRP

Shutter speeds

Max flash sync Aperture

Exposure modes

Metering system

Exposure comp White balance

WB bracket Drive mode

Focusing modes

LCD

AF noints

Colour modes

Viewfinder AF assist DoF preview Hotshoe PC socket Built-in flash Cable release

Video

Memory card

Connectivity Weight Dimensions

1 /000
£489
CCD with 10.1 million effective pixels
3648x2736 pixels
Nikkor 6-42.6mm (equivalent to 28-200mm on 35mm format)
JPEG, raw (NRW) or raw + JPEG
Three-stage JPEG
sRGB
Mechanical and charge-

coupled electronic shutter 60secs-1/4000sec 1/4000sec

f/2.8-f/8 in 1/3EV steps ISO 100-3200 + Hi (ISO 6400) Program, aperture priority, shutter priority, manual plus 18 scene modes

256-segment matrix, centreweighted, spot and spot AF

±3EV in 1/3EV steps Auto, 8 presets, plus 3 custom

Single, continuous and self-timer.

Approx 1.3fps maximum in continuous up to 45 shots

3in, TFT LCD monitor, 921,000 dots

Manual, single-shot, tracking, face detection

Multi-point AF, centre spot, selectable point

4 modes (standard, neutral, vivid, monotone) nlus 2 custom modes all with control on saturation and contrast Yes, optical device

Yes, built-in lamp Yes (half-press shutter release)

Yes, via RS-60E3 remote Optional wireless release switch (not supplied)

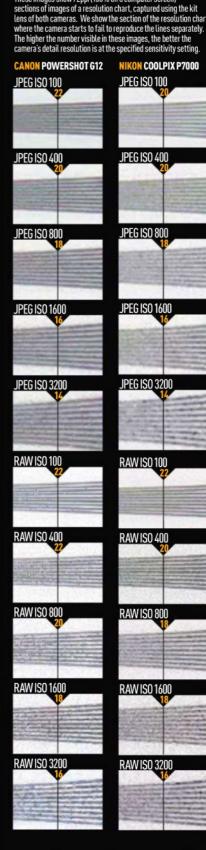
Up to 1280x720-pixel HD at 24fps 720p HD: 1280x720 pixels (24fps), VGA: 640x480 pixels (30fps) SD, SDHC and SDXC SD, SDHC and SDXC plus 79MB internal memory

Rechargeable NB-7L Li-Ion battery Rechargeable EN-EL14 Li-Ion battery USB 2.0 Hi-Speed

401g (including battery and memory card) 360g (including battery and memory card) 112.1x76.2x48.3mm 114.2x77x44.8mm

## RESOLUTION, NOISE

sections of images of a resolution chart, captured using the kit lens of both cameras. We show the section of the resolution chart



## **FOCAL**

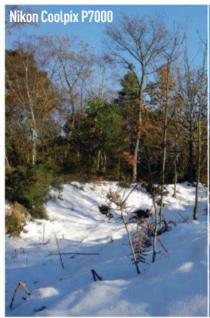
The Nikon Coolpix P7000 has a 3in, 921,000-dot screen that is the same as that used on many of its DSLR cameras. The LCD screen on the PowerShot G12 is smaller, measuring 2.8in, with a resolution of 461,000 dots. However, the screen of the G12 is articulated, making it easier to shoot at low angles.

#### Face detection

Roth cameras feature a facedetection AF mode. This setting detects faces within a scene and prioritises focusing and metering on them. which is great for photographing social events.

#### ND filter

One of the most useful features of both cameras is the fact they have internal 4EV neutral density filters. This filter slides down internally within the lens and is activated via the camera menu. The filter is useful when longer exposures are required, such as when trying to blur moving water.





sunlight when the LCD screens can be quite difficult to see. An electronic viewfinder would be a far better option for both models, and I would anticipate that we may see these used in the next generation of these cameras.

When it comes to video capture, the P7000 and G12 are again similar. Both shoot at a maximum HD resolution of 1280x720 pixels, and the zoom control is available while video capture is taking place. However, with the G12, the point of focus is fixed from the start of the capture, whereas the P7000 has continuous AF available.

Although the captured video footage from both cameras is similar, the Nikon's flexibility makes it the better option if video capture is a priority.

#### **DYNAMIC RANGE**

With both cameras' sensors measuring a large 1/1.7in and a resolution of around 10 million pixels, their dynamic range is also almost identical. DxO Mark (www. dxomark.com) measures their dynamic ranges as just below 11EV at ISO 100, but the Canon PowerShot G12's ISO 80 setting is slightly better at just over 11EV. Given that the sensors are the same resolution and size, and that the DxO Mark results are virtually identical, it is likely that the sensors in both cameras are the same and produced by a third-party manufacturer. However, the processing systems are different, which means there are differences in the images produced.

Although the larger sensor means both the G12 and P7000 have a better dynamic range than most standard compact cameras, bright skies tend to become blown out to white a little more easily than they would on a larger DSLR sensor. However, there are very few completely black shadow areas and it is possible to increase the exposures of images to lighten shadows, although this does

Where there are differences in exposure between the Canon PowerShot G12 and the Nikon Coolpix P7000, they are generally only slight. The above images have just 0.3EV difference, with the P7000 being the darker of the two

cause a loss of detail in these areas.

So slight are the measured differences in the dynamic range that they are hardly noticeable in the images. And while images do show slight difference resulting from the cameras' marginally different metering settings and picture styles, both the G12 and P7000 really are a match for each other with regard to dynamic range.

#### **AUTOFOCUS**

At the risk of sounding like a broken record, the autofocus of the Nikon Coolpix P7000 and Canon PowerShot G12 are strikingly similar. With the lenses of each camera set to their widest settings, the contrast-detection AF of both is fairly fast but not snappy. Both are obviously slower when the zoom lenses are fully extended and they hunt back and forth for a second before locking on to focus. I found that setting each camera to full-time AF helps speed focusing on both cameras. In this mode, the cameras smoothly shift the autofocus as the scene changes until a new point of focus is found. When you press the shutter button to focus, both cameras should already be someway towards finding the exact focus point, thus speeding up the process.

While you obviously wouldn't expect to be shooting sports or action photographs with either camera, the focusing of each is fast enough for general use and each has a few features to help, including face detection and focus tracking.

As for which autofocus is better, I would really struggle to choose one over the other, and if you are considering buying either camera then this feature should not be a deciding factor.

## **Verdict**

**THERE** is no doubt that the Coolpix P7000 is a step in the right direction for Nikon – it is the compact camera that Nikon enthusiasts have wanted for a long time. At last, loyal Nikon users have a high–end compact camera that has the build and handling which allows them to occasionally leave their DSLRs at home. However, Canon has a longer history of producing the established PowerShot G-series compact cameras, and as such the PowerShot G12 is a little more polished than the P7000.

Although the metering systems of the two cameras produce nearly identical results, there are significant differences in the handling of the two cameras. Having used both cameras for some time, it was noticeable that the P7000 is slower to use both in terms of the handling and the processing of images. At sensitivities above ISO 400, the G12 is also the better of the two cameras. However, the P7000 does have its advantages. Its 200mm maximum focal length is more usable than the 140mm lens of the G12. Similarly, the P7000 has a higher resolution screen, although the G12's vari–angle unit makes it more flexible when shooting images at awkward angles.

While the P7000 is a good camera, the G12 is the better option for enthusiasts, particularly those who shoot raw files. The slow write speeds of the P7000 make it tiresome to use in raw mode and even the most avid Nikon user would be better off with the Canon model, unless they regularly plan to use Nikon SB flashguns with their compact camera.

On a more positive note, the P7000 is a big step forwards for Nikon and I can only imagine that the few issues that cause the P7000 to lag behind the G12 will be addressed in the next incarnation.

## **CANON POWERSHOT G12**

Amateur •
Photographer
Tested as a High-end compact camera
Rated Very good
<b>6</b> –%

### **NIKON COOLPIX P7000**



1 2 3 4	- 5	- 6	7	- 8	9	10
FEATURES	8/10					
BUILD/HANDLING	7/10					
NOISE/RESOLUTION	24/30					
DYNAMIC RANGE	8/10					
AWB/COLOUR	8/10					
METERING	8/10					
AUTOFOCUS	7/10					
LCD/VIEWFINDER	9/10					
DYNAMIC RANGE AWB/COLOUR METERING AUTOFOCUS	8/10 8/10 8/10 7/10					

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PORTRAITS

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AFTER CARE After the course you will be sent a set of notes based on the actual content of the course on the day, so there's no need to worry about making your own notes!

**SKILL LEVEL** You'll need to be comfortable using your camera in manual mode and have a good grasp of basic photographic technique.

EQUIPMENT Any camera that allows you to set exposure and focus manually and is fitted with either a standard hotshoe [for Sony/Minolta models you will require an adapter] or a PC flash sync socket will be suitable for the workshop. A short telephoto or zoom lens that covers the medium telephoto range is desirable. All studio equipment will be provided for your use.

#### WHEN AND WHERE

DATES: 28 January and 4 February 2011

**TIME:** 9.30am-5pm

LOCATION: Blue Fin Building, 110 Southwark Street, London SE1 OSU ONLY £125 BOOK NOW Call 0203 148 4326 or email spiadmin(dipcmedia.com



The workshop is for 6-8 people only, so early booking is advised. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Only one person can photograph the model in the studio at any time. Price includes demonstrations, facilities, lunch and light refreshments. For further details visit www.amateurphotographer.co.uk/studioworkshop and visit www.spi-photography-courses.com/gallery to view images from previous workshops.

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New for 2010, the **Mark II** Light Craft FaderND filters feature a new extra-thin filter frame to help reduce vignetting, and improved optical elements to reduce image softening at longer focal lengths. The **Mark II** Light Craft FaderND filters are available now, from 52mm to 82mm diameter, with prices starting at just £56.99

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www.lightcraftworkshop.co.uk

## **Light Craft Workshop** FaderND Filter Mark II

We test Light Craft Workshop's variable ND filter that offers up to a 7-stop density range





**NEUTRAL** density (ND) filters are designed to reduce the amount of light entering the lens, ideally without affecting colour rendition. They are measured by optical density, commonly indicated through the f-stop (EV) reduction. Light Craft Workshop's ND500MC filter (reviewed in AP 2 October 2010) cuts out 9EV of light. This is equivalent to an exposure reading of 1/500sec at f/22 becoming 1sec at f/22. Several brands offer a variety of ND filters covering the basic optical density range of ND2 (1EV) to ND8192 (13EV). However, Light Craft Workshop's FaderND Filter Mark II does the job of multiple ND filters, offering a reduction of between ND4 (2EV) and ND500 (9EV).

A high-density ND filter enables slower shutter speeds or wider apertures and

is ideal for use in daylight. ND filters can be used to blur movement, but equally to achieve a shallow depth of field in bright light where a camera's shutter speed prevents a wider aperture being used.

#### **BUILD AND HANDLING**

Two polarising glass sheets make up the FaderND Filter Mark II. Each sheet works in the same way as a circular polariser (see AP explains... polarisers on pages 59-61 for more information). The variance of light reduction is achieved when the outer polarising glass sheet is rotated by turning the filter rim. Filtering light through two polarising glass sheets means that at the maximum density, a dark cross appears on the image. The point at which it reaches this limit depends on the camera and focal length of the lens (for more information, visit www.premier-ink.co.uk).

The FaderND Filter Mark II is available in thread sizes from 52mm to 86mm and prices start from £56.99. Its outer polarising glass sheet is wider to reduce vignetting from the filter rim, and a separate protective lens cap is provided for the filter because it is wider than the lens. Despite the wider outer sheet found in the Mark I FaderND Filter, it had problems with vignetting when used with extreme wideangle lenses. The company has addressed this in the Mark II version by reducing the depth of the filter rim by 1.2mm. A revised polarising film on the internal surfaces of the two polarising sheets is aimed at addressing image softening at longer focal lengths.

I tested the FaderND Filter Mark II with lenses covering a 12-200mm focal range. For most purposes, it is a good-quality filter. There were no problems when I used the filter on a 24-70mm f/2.8 lens fitted to a Nikon D300S. With a 12-24mm f/4 DX lens at its widest setting (18mm effective), I could

see no vignetting. However, at the same setting I found the light-reduction variance is reduced to 2-5EV before the dark cross appears - which is quite restricting. For those regularly shooting at more extreme wideangle settings, the fixed ND500MC filter (9EV) from Light Craft Workshop (from £47.99) offers greater density.

Using the filter with a Canon EOS 7D and Sigma 70–200mm f/2.8 lens, I found that image sharpness was compromised slightly at around 85mm (130mm effective), with the loss of sharpness gradually becoming more evident up to 200mm. Setting the camera to the appropriate white balance preset, I noticed a slightly yellow colour cast in my images, which is not unusual for an ND filter. It is best to use AWB, which does not noticeably affect colour rendition.

The FaderND Filter Mark II is only slightly more expensive than the fixed ND500 MC filter, so it is good value. An Ultra Mark II version is also available that gives a 9-12EV density, with prices starting at £179.99. AP

#### While there are no issues with colour rendition using AWB, images can be a little yellow when used with white balance presets, such as cloudy

## Fader 2EV No Fader Fader 6EV

## Verdict

IT ISN'T possible to achieve all the benefits across the FaderND Filter Mark II's entire variable range At extreme wideangle settings, the light variance is prohibitive. At more telephoto lengths, images are soft. In all other cases, images are sharp. Yet despite these criticisms, the FaderND

Filter Mark II is a handy addition to any kit bag thanks to its flexibility and value.



Filter sizes range from 52mm to 86mm. Prices start from £56.99. For more information visit www.premier-ink.co.uk or call 01926 339 977

# **ASKAP**

Let the AP team answer your photographic queries

## **RY BEFORE YOU BUY**

My old camera gave up the ghost recently after nearly ten years of use. I've been looking at a few replacements and the two that caught my eye are the Panasonic Lumix DMC-TZ10 and the Fujifilm FinePix F300 EXR. Which one of these would you recommend?

Richard Astley

Your shortlist of possible purchases is very impressive, Richard. The Panasonic Lumix DMC-TZ10 and Fujifilm FinePix F300 EXR are both excellent compact cameras, with some of the best specification on the market. On paper, the Fuji model has slightly more zoom range, while the Panasonic TZ10 has more pixels. The F300 EXR can stitch panoramic pictures in-camera, while the TZ10 has built-in GPS that tags pictures with your current location.

When comparing two such similar cameras, my advice is always to visit a really good local camera dealer and try both cameras out next to each other. Pick each

one up and compare how it handles. Take pictures, and take notice of how quickly it focuses and fires the shutter. Your dealer should even let you take some memory cards in with you and shoot some comparison pictures to look at on-screen at home. Ian Farrell



**DIY PINHOLE** 

I would like to try pinhole photography, but could you tell me if there is a way I can use my Nikkormat FT3 film camera for this? I have seen something advertised on eBay that says it can be used on either a Nikon DSLR or SLR. Also, can you tell me how I work out the focal length of such a device?

Mark Lewis

There are two ways to do this, Mark, and you might as well try the cost-free method before you part with your hard-earned cash. You can make a crude pinhole device from an old body cap by drilling a small hole exactly in the middle of the cap, then taping over the inside of the hole with black electrical insulating tape. Then take the thinnest pin or needle you can find and poke a very small hole in the middle of the tape. This is the pinhole aperture you will be shooting through. Incidentally, it is very important to make sure you get rid of any plastic dust from the drilling

process before you get the cap anywhere near your camera as this is the last thing you want near film or a sensor!

At this stage we don't yet know the aperture of your pinhole, so it will take some experimentation to find this out. If you can, fit it to a DSLR and take pictures at various shutter speeds until you get a good exposure. Then fit a normal lens and take a meter reading. The difference between the two sets of apertures and shutter speeds should tell you the size of the pinhole in your body cap.

Alternatively, if this seems like a lot of trouble to go to, seek out one of the many



Be it about modern technology, vintage equipment. photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswersd ipcmedia.com or by post to:

Ask AP, Amateur **Photographer** Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

companies offering this kind of product on the internet. These products usually sport a laserdrilled hole of a precise dimension, often with an aperture of around f/200 for exceptional depth of field control.

When it comes to the focal length of such a device, you need to measure the distance from the film/sensor plane to the pinhole. The position of the film or sensor in a camera is indicated on its exterior by a symbol of a circle with a line going through it.

Ian Farrell

#### **TRAVEL TIPS**

A friend is going to spend two months travelling around the Far East. She has a Panasonic Lumix compact camera and wants to know the best way to save her photos. She is not taking a computer, but will visit internet cafés when she can. We both thought the best way would be to take lots of memory cards, but this could be expensive. What do you suggest? She takes lots of photos! Tom Frost

You have a few options here. Indeed, as you suggest, buying a lot of memory cards is one option, and these days the price of large-capacity cards is not as much as you'd think. A quick web search throws up 8GB cards by SanDisk, Transcend and Kingston for between £7 and £9 each. Four of these will set you back less than £40 and will keep even the greediest of shooters happy for a while.

Portable backup is an option, and actually is to be recommended in addition to taking a lot of memory cards, just in case the worst happens and your friend's camera is stolen. Portable storage devices range from the basic but affordable (try Vosonic at www.vosonic. com) to the fully featured (Epson's P-7000, for instance at www.epson.co.uk), although they are essentially just hard drives with built-in memory card slots. You pop in an SD card and the device backs it up to its built-in hard drive without the need for a computer. As I say, though, it's best to keep the memory card (in a different bag) in case anything

## FROM THE **AP FORUM**

### **Restoring slides**

FoxTalbot asks I am in the process of digitising my old negatives. However, I have a batch that, somewhere along the line, have got damp in their lever-arch folder. After delicately easing away the paper of the negative sleeves there are still ripples on the emulsion side of the film, where lines of paper fibres have stuck to it. Has anyone come across this before and can anyone offer any restoration ideas? I have tried soaking

#### Your questions answered

I

I

## f/AQ

## How are ND filters labelled?

Neutral density filters are useful in so many situations. In their most basic form they reduce the amount of light coming into the camera, which is great if you want to use long exposure times to blur movement but bright daytime conditions are preventing you from doing so. Or you might be trying to shoot with a wide aperture for shallow depth of field,

but your studio flash lighting is just too powerful to make this possible. Then, of course, there are graduated neutral density filters, which only reduce light transmission for half of the frame. These are great for landscape photographers who want to reduce the contrast between a bright sky and darker foreground.

The strength of ND filters is not labelled very consistently, with different manufacturers adopting different nomenclature. Some are labelled with optical density, some with a number of f-stops and some with an ND number that relates to the fraction of light transmitted through the filter. Here are some common ND filter powers, in the various languages you'll come across at your local camera dealer:

ND number	Percentage light transmittance	Optical density	F-stop reduction	
ND2	1/2	0.3	1	
ND4	1/4	0.6	2	
ND8	1/8	0.9	3	
ND1024	1/1024	3.0	10	

goes wrong. Interestingly, adapters are also available that allow you to do this with an iPod, if you have enough storage space.

Alternatively, your friend could rely on internet cafés. I wouldn't recommend an online backup in this case; from my own experience travelling in this part of the world, internet speeds can be frustratingly slow, and the space you think she will need won't come cheaply.

When a friend of mine went travelling last year, he took a handful of memory cards for his Canon PowerShot G10, and backed them up to DVD at local internet cafés. He then posted the discs back to me. When I

in water at 20°C containing two drops of detergent to prevent any drying marks, and although the paper soaks away the ripple marks remain.

Malcom\_Stewart replies I obviously haven't seen your negs, but I would advise scanning at least some of them before you do any more cleaning or restoration, just in case the emulsion lifts off.

Large Format replies Sounds like you have a residue that is not water-soluble. It is probably a matter of finding the right solvent or wetting agent, and a good lesson in using archival-quality sleeves, in spite of the cost. I suggest you try isopropyl alcohol. It is a standard product for cleaning negatives and will be safe.

acknowledged I'd received the discs (and copied them) he wiped the relevant cards and used them again. This system is probably the cheapest for your friend, although it is often something of a hassle!

Ian Farrell

#### **LIVE VIEW ADDED VALUE**

I can add to the benefits of Live View expressed by lan Farrell in his recent *Ask AP* column (AP 18 December). When I bought my Canon EOS 5D Mark II over a year ago, one of the attractions was not only the Live View function, but also that you can focus on the Live View screen. This is particularly useful with my Canon EF 100–400mm f/4.5–5.6 L lens and 1.4x converter, which autofocuses with a press of the camera's AF–ON button. With this lens combination, conventional autofocus is not usually possible.

Bert Broadbent

That's a good point, Bert. As you say, fitting a 1.4x teleconverter to a Canon EF 100–400mm f/4.5–5.6 L zoom reduces its maximum aperture to a level where AF is not possible because of the low intensity of the light coming through the lens (except for EOS–1D–series cameras). However, in Live View mode the EOS 5D Mark II uses a contrast–detection AF system, which, while being slightly slower than the conventional phase–detection system, seems to have the advantage of not requiring such a fast aperture to function. Autofocus in Live View mode is also very useful for still–life photographers working in the studio.

In next week's AP On sale Tuesday 25 June



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# AP explains... Polarisers

Polarising filters are essential tools for any photographer, but they are capable of far more than just deepening blue skies. Mat Gallagher looks at the different types

available, how they work and some of their alternative uses

**DIGITAL** cameras are capable of some impressive feats these days, but one thing digital processing cannot effectively replicate is the light-filtering abilities of a polariser. The ability of polarising filters to boost contrast and remove reflections has made them an essential addition to any camera kit, but just owning one won't guarantee you the shot you have to know how and when to use it. In this article we look at how polarising filters work, how to get the best out of them and how to put them to alternative uses that you might not have previously considered.

#### **HOW POLARISERS WORK**

Polarised light is caused by light reflecting off a shiny surface, such as glass, water or paint, which appears as glare or a reflection. A polarising filter is designed to remove this polarised light. So why are polarisers used to deepen blue skies? Well, light in the atmosphere is scattered by particles in the air, so by using a polariser these stray light waves are filtered out and the sky will appear a deeper blue in your photographs.

For optimum filtering your light source should be at 90° to the direction you are shooting, so when attempting to photograph blue skies you should have the sun shining on the side of your face as you shoot. If you stretch out your index finger and thumb, pointing your finger at the sun and your thumb sideways, the direction your thumb is pointing is the ideal angle for polarisation.

For reflections, the optimum angle to the reflective surface is around 55° and the filter should be rotated to be parallel with the surface. This is the angle of incidence at which 100% of the reflected light is polarised and will therefore give you the clearest view through glass or water when a filter is in place. Polarising filters do not affect mirrored or metallic surfaces because the reflected light is not polarised by the surface.

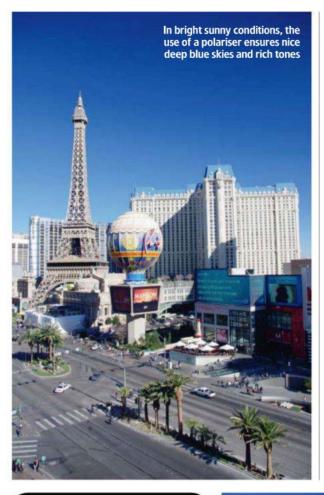
#### **THE MAIN TYPES**

The two main types of polariser available for photographic use are commonly known as linear and circular. The names do not refer to their shape, but to the properties of the light that result from their use. Linear polarisers are the most affordable and can be more effective than their circular counterparts, but they do have their drawbacks. Any camera that uses TTL (through-the-lens) metering or autofocus relies on a splitter to send a proportion of the light to the metering AF systems, while the rest goes to the viewfinder. If light is filtered linearly, the proportion of light being split can become irregular and cause the camera to expose incorrectly or become unable to focus. This is because the semi-transparent mirror that is used works by polarising the light, and if the light has already been polarised one section of this will be missing. For these reasons the circular polariser has proved the more popular choice for anyone using a TTL-

based camera. Most of the new mirrorless compact system cameras, however, use the main image sensor for their autofocus and metering, so do not require the light to be split. For these cameras, a linear polariser can still be used effectively.

A circular polariser is made up of two parts. The front section is a linear polariser that filters the light, only letting through wavelengths along a single plane. The second part of the circular polariser then modifies these linear light wavelengths into a fuller wavelength that can be effectively split in the camera to reach both viewfinder and TTL systems effectively. This second part is known as a quarter-wave plate due to the way it takes the waves out of sequence a quarter of a phase by slowing one part of the light wave, which creates the circular polarised light. Depending on the source of your reflection, there is one position on your filter that will block the maximum polarised light (horizontal or vertical) and by

Threaded circular polarisers are the most common choice for photographers



turning the rotating front section of your circular polariser you can set it to the required position. You will be able to see through your viewfinder when the filter is working as reflections will disappear or the sky will darken. By rotating the filter, it is possible to vary the effect by letting some of this light through.

#### PRICE

The price of seemingly identical polarisers can vary dramatically. The price of threaded filters depends on size, with larger diameters costing more because of the extra glass required. As with any filter or lens, the price will be affected by the coatings used, the degree of accuracy in their production and their neutrality in whether they affect the white balance of the image. Filter prices range from £15 for a basic 52mm filter up to more than £200 for a premium 105mm filter.

#### **USING A POLARISING FILTER**

If your lens does not feature internal focusing, it is important to focus before you adjust the filter, otherwise the lens barrel will rotate. If you are planning to use the polariser in combination with other filters, such as an ND grad, you should place the polariser at the front of the stack, otherwise it may change the effect of the other filters. A filter holder, such as the Lee filter holder, allows you to attach a large round polariser to the front. This larger size also avoids the issue of vignetting, caused by the added distance between the lens and the filter, and will in turn rotate the filter.



## TYPES OF POLARISER

**NOT ALL** polarisers are the same, so before you buy a new filter make sure you understand the differences. Here's a rundown of the main points to look out for.

#### THREADED FILTERS

Threaded filters are the standard for most modern circular polarisers and allow the filter to be screwed on to the front thread of your lens. This means you need to match the size of your filter to the filter thread diameter of your lens. Alternatively, if you have a number of lenses that you want to attach a polariser to, you can buy the largest lens size and use stepping rings to decrease the size to fit each lens.

#### **SQUARE FILTERS**

As an alternative to the round threaded type, square filters can be slotted into a filter holder and used in the same way as any other square filter, although the holder will need to be rotated to allow for different planes of polarised light. Both linear and circular polarisers are available in a square format, but they are harder to find these days.

#### LINEAR

Traditional linear polarisers aren't suitable for cameras with light splitters or semi-transparent mirrors for autofocus and metering, including all DSLR models. For older manual cameras, however, they are often more affordable and offer greater levels of polarisation for the money.

#### CIRCULAR

Circular filters are designed for use with all modern TTL cameras, including digital SLRs. The two-stage polarisation features a quarter-wave plate to rotate the light wave, allowing it to be split for metering and AF systems. Despite their name, these filters can be round or square, although round versions are more common.

## **SUPPLIERS**

#### B+W

www.bpluswfilters.co.uk; 0870 444 6561

#### **CAMLINK**

www.camlink.eu.com; 0116 253 0325

#### COKIN

www.cokin.co.uk; 01628 674 411 (Intro2020)

#### нама

www.hama.co.uk; 0845 230 4262

#### HOYA

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#### **LEE FILTERS**

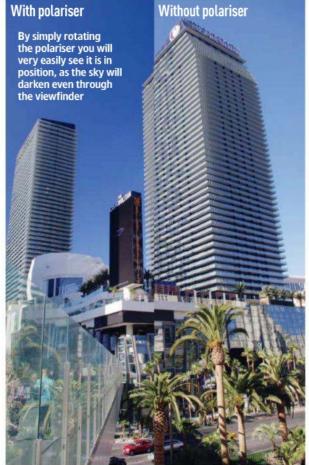
www.leefilters.com; 01264 366 245

#### MARUM

www.kenro.co.uk: 01793 615 836

#### TIFFEN

www.tiffen.com; 0870 100 1220





#### **SHOOTING THROUGH GLASS**

Most modern zoos have opted for glass divides instead of bars or fences these days, and while these allow a clearer view they are often more troublesome for photographers. By adopting a 35° angle to the glass and adding a polarising filter, you should be able to get a clear view of the animals. This also applies to aquariums, exhibitions and museums that use glass cases.

#### **PORTRAITS**

When taking photographs of people wearing glasses, it is often difficult to avoid reflections in their lenses. Although there are a number of ways to avoid this, one solution would be to use a polarising filter. It is still important to remember the angle of incidence to maximise the effect, but it can be a handy way to get round the problem.

#### **ND FILTER**

Polarising filters will reduce the light reaching the sensor by 1-2 stops, so if you use the filter with the lens rotated to a non-polarising position, or are shooting in a situation where

there is no polarised light to block, the filter will perform in the same way as an ND filter.

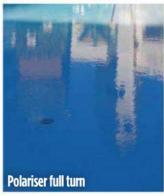
#### **ADDING REFLECTIONS**

By using the polariser rotated between the vertical and horizontal positions, you can remove some reflections and leave others in for scenes where you want some of the reflection included, such as car paintwork or windows.

#### **REVERSED POLARISER**

If you can mount a circular polariser in reverse, such as in a holder, then not only will the filter work as a 1-2 stop ND but the rotation of the filter will also cause the colour to shift. This can create an interesting image for more abstract or creative work.





#### **WATER**

This is a more common use for a polariser, but not all photographers realise that this filter can be used for pointing down at water as well as pointing up to the sky. River fishermen wanting to take pictures of their potential catch often use polarisers, while coastal landscape photographers use them to show rocks under water.

#### WHEN NOT TO USE A POLARISER

There are some situations where polarising filters aren't helpful, due to the way they will affect your image. When shooting with very wideangle lenses, the field of view will cover angles of the sky beyond those that can be affected by the polariser. The result is that your blue sky will appear stripey and uneven. Stitching images can cause a similar problem for polarisers, as the scene will only be polarised in some directions, causing an uneven stitch. Aeroplane windows can cause issues for polarisers, too. This is because they are coated with a polarised layer already, which creates double polarisation and causes the plastic in the window to show up as rainbow colours (see right).



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CANDN EOS RT BODY (PELCAL MIRROP); CANDN 10 25mm 35.54 SUSH - 175 SIGNUSER CANDN 10 25mm 35.54 SUSH - 175 MIRROP CANDN 11 5 85mm 35.56 SUSH MINGE STABILISER CANDN 16 - 35mm 12 8 USH 11 MIR CANDN 16 - 35mm 12 8 USH 11 MIR CANDN 17 - 10mm 18 USH 11 MIR CANDN 18 - 10mm 18 USH 11 MIR CANDN 18 - 10mm 18 USH 11 MIRROP CANDN 18 - 10mm 18 USH 11 MIRROP CANDN 18 - 30mm 18 556 SUSH 11 S. MINT CANDN 18 - 30mm 18 556 SUSH 11 S. MIRT CANDN 18 - 30mm 18 SUSH 11 MIRROP CANDN 19 - 30mm 19 SUSH 11 MIRROP CANDN 19 - 30mm 19 SUSH 11 MIRROP CANDN 19 SUSH 11 MIRROP CANDN 19 SUSH 19 SUSH 11 MIRROP CANDN 19 SUSH 19 SUSH 11 MIRROP CANDN 19 SUSH 19	MINT BOXED \$1,199.00
CANON 70 - 200mm t2 8 LISM "1" IMAGE STABLISING	MIMT of nog on
CANON 70 - 300mm f4.5/5.6 DO USM IMAGE STABILISER.	MINT BOYED 9700 00
CANON RO - 200mm f2 R FF "1" MINT	FROVED AS NEW 0875 OO
CANCAL SCHOOL STUDY 11 11 MINT	F BOVED AS MEW DOOR OF
CANON 100mm (1 0 MACDO LIGH (CLIDEDE CHADD LENG	S ARREST BOVED 0205 OO
CANON 200 mm 64 HOM 11 1 MARCE CTABILITIED	MINIT DOVED COSS.00
CANON SCOTTLE OF LEGAL STRANGE CHARLES	MINT CACED COOK OF
CANON SOUTHING USIN L. INVOCE STADIL II ATTECT.	MINITELY CASED DESIGNATION OF
CANON 10 - 300mm N.55b DO USVI MINGS STABILISEN CANON 88 - 200mm 78.8 FF "L" MINT CANON 95mm f1.2 USM "L" MINT CANON 105mm 72 M.CAPO USW (SUPERB SHAPP LENS CANON 350mm 74 USM "L" IMAGE STABILIZER CANON 350mm 74 USM "L" IMAGE STABILIZER CANON 350mm 74 USM "L" IMAGE STABILIZER CANON 550mm 74 USM "L" IMAGE STABILIZER "L" MINT CANON 350mm 74 USM "L" IMAGE STABILIZER "L" MINT CANON 350mm 74 USM "L" IMAGE STABILIZER "L" MINT CANON 350mm 750mm 750	HART DOVED 0105 OD
CANON 24mm f2.8 EF	
CANON SUMM 11.8 MK 1 (VEHT HARE NOW)	NINI £145.00
CANON SUMM 12.5 EF MACHU	MINI £169.00
CANON 59mm 18.8 M. 19EH 1941E NOW) CANON 59mm 12.5 EF MACRO CANON 58mm 18.1 USM. LENS CANON 135mm 12.5 EF MACRO CANON 135mm 12.5 EF NOUS LENS CANON 135mm 12.5 EN MAGE STABILIZER CANON 12.5 ESmm 13.5 EN MAGE CANON 12.5 EN MAGE	BUXED AS NEW E259:00
CANON 135mm 128 SUFT FOCUS LENS	MINI + HOOD E299:00
CANON 17 - 85mm (4/5/6 IMAGE STABILIZER	MINT £245.00
CANON 18 - 55mm 1 3.5/5.6 MKII	MINT £59.00
CANON 20 - 35mm 13.5/4.5 USMMINT	BOXED AS NEW £189.00
CANON 28 - 80mm 13.5/5.6 USM	
CANON 28 - 105mm 13.5/4.5 USW + HOOD	MINT £159.00
CANON 28 - 80mm 15,55 6 USM - CANON 28 - 105mm 15,55 6 USM + HOOD - CANON 28 - 135mm 13 54,5 USM + HOOD - CANON 28 - 135mm 13 56,6 USM 15 (IMAGE STABILIZER) - CANON 55 - 200mm 1415 6 F USM - CANON 75 - 300mm 145,6 B USM MK III (LATEST) - MINTI	MINT BOXED £275.00
CANON 55 - 200mm f4/5.6 EF USM	MINT-BOXED £115.00
CANON 75 - 300mm (4.5/5.6 USM MK III (LATEST) MINT	F BOXED AS NEW £149.00
CANON 75 - 300mm f4.0/5.6 MK III	MINT £119.00
CANON 75 - 300mm f4/5.6 USM IMAGE STABILISING	MINT-BOXED £299:00
CANON 75 - 300mm M.05.6 MK III	MINT CASED £189.00
CANON EF 2.0 x EXTENDER	MINT BOXED £199.00
CANON EF 1.4 x EXTENDER MK II	MINT CASED £225.00
CANON FE 2.0 x EXTENDER MK II	MINT CASED 0295.00
CANON PB E2 BOOSTER FOR EOS 1 V/EOS3 etc	MINT - 699 00
CANON PRIES BOOSTER FOR FOS 1 V/FOS3 etc.	FXC 975.00
CANON PRIFT BOOSTER FOR FOS 1 etc.	MINT SS9 OO
CANON PB-E1 BOOSTER FOR EOS 1 etc	MINT CASED 500 00
CANON 540 EZ FLASH + INST	MINT CASED CRO OF
CAMON 430 EZ ELASH	MINT CASED GROUD
CANON ST. E2 SPEED ITE TRANSMITTER	MINT BOYED \$100.00
CANON AND E CHINED C CONDICTE IN DOLICE	MINT CASED \$138.00
CANON ST - E2 SPEEDLITE TRANSMITTER. CANON ANGLE FINDER C COMPLETE IN POUCH. CANON TC BONS REMOTE CONTROLLER.	MINT BOYED 600 00
CANON LC3 TRANSMITTER AND RECIEVER	MINT CLUS OO
CANON LG3 THANSMITTER AND RECIEVER	

CANON LC4 TRANSMITTER AND RECEIVER	nn
CANON LC-5 WIRELESS REMOTE CONTROLLER SET MINT BOXED AS NEW 0245	
SIGMA 15mm 2.8 EX FISHEYE (SUPERB LENS)MINT BOXED AS NEW 6325	
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)MINT BOXED 0345	
SIGNA 20mm f1.8 EX DG ASPHERIC RF (LATEST)MINT - CASED 5299	100
SIGMA 28mm f1.8 EX DG (LATEST) UNUSED	เบบ
SIGNA 17 - 70mm 12.8/4.5 DC MACRO SLD GLASS MINT BOXED £199	100
SIGNA 24 - 70mm f2.8 EX DG MACRO + HOOD	.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD MINT £375 SIGMA 55 - 200mm f4/5.6 DC MINT £68	100
SIGMA 100 - 300mm f4 EX IF DG HSM (LATEST)MINT-BOXED E595	100
SIGNA 170 - 500mm 1516.3 AF APO ASPHERICÁL MINT BOXED £299 TAMBON 90mm 12.8 AF MACRO SP MINT £198	.00
TAMPON 28 - 300mm f3.516.3 XR Di LD ASP MACRO VCMINT BOXED 0365	00
TAMPON 200 - 500mm 15.616.3 SP Di (LATEST SUPERB) MINT BOXED AS NEW 6699	
TOKINA 16 - 50mm (2.8 AT-X DX Superblens (LATEST)MINT BOXED AS NEW £425	
TOKINA 300mm 12.8 A/F SD AT-X (SUPERB LENS)MINT - CASED 6898	100
Mantaviak Compacte & SI D	

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CONTAX G2 BODY TITANIUM SILVER	MINT BOXED 6425 00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE	MINT CASED £495.00
CONTAX 28mm t2.8 BIOGON FOR "G" LAST NEW LENS	
CONTAX 28mm f2.8 BIOGON + CONTAX HOOD + FILTER	MINT £295.00
CONTAX 35mm t2 PLANAR + CONTAX HOOD + FILTER	MINT £295.00
CONTAX 45mm f2 PLANAR FOR "G" LAST NEW LENS	
CONTAX 90mm f2.8 SONNAR + CONTAX HOOD + FILTER	
CONTAX G2 CASE COMPLETE	MINT- £65.00
CONTAX 90mm f2.8 SONNAR "G"	MINT BOXED \$199.00
CONTAX 35 - 70mm 13.5/5.6 VARIO SONNAR T*	MINT BOXED £365.00
CONTAX TVS TITANIUM + DATABACK	MINT BOXED £279.00
CONTAX TLA 140 FLASH	MINT CASED £49.00
CONTAX TLA 200 FLASH	MINT CASED £95.00
CONTAX TLA 200 FLASH BLACK	MINT CASED £95.00
CONTAX TITANIUM HOODS, FILTERS, etc FOR "G"	MINT BOXED PHONE
CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS)	MINT BOXED £325.00
CONTAX RTS II QUARTZ BODY	EXU+++ £269.00
CONTAX FIT YASHICA 28mm 12.8 SUPERB CONDITION	EXU+ £119.00
CONTAX 45mm f2.8 TESSAR PANCAKE	
CONTAX 85mm f1.4 PLANAR MM.	MINIT CARE OF
CONTAX 135mm 12.8 SONNAR MW	MINT DASS OF
CONTAX NUTAR III 1.4 x TELECONVERTER	MEW 2245.00
CONTRA NO TAN III 1.4 X TELECONVENTEN	

#### Leica MickRh&Screw Binoculars

LEICA M7 FLAG (LTD EDITION UK 30)	MINT BOXED \$1,595.00
LEICA M7 BODY BLACK	MINT BOXED £1,275.00
LEICA M7 BODY BLACK	MINT: £1,145.00
LEICA M6 TTL CHROWE BODY	MINT-BOXED £975.00
LEICA M6 TTL BLACK BODY	MINT BOXED £995.00
LEICA M6 TITANIUM BODY	
LEICA M6 BODY CHROME	
LEICA M4-2 BLACK BODY	MINT - BOXED £775.00
LEICA M3 BODY D/W + LEICA ERC CASE	EXC+++ £445.00
LEICA M3 BODY (REALLY NICE USER)	EXC++CASED £389.00
LEICA M2 BODY + LEATHER ERC	EXC+++ £495.00
LEICA IIIG & 50mm f3.5 RED SCALE ELMAR + CASE	MINT- £995.00
LEICA 5cm f3.5 COLL ELMAR	
LEICA M FIT ZEISS 21 mm f2.8 ZM BIOGON (SUPERB	LENS)
	MINT BOXED AS NEW £895.00
LEIGH OF THE OLD HANDEN HE OF THE PETCH.	UNIT DOUTD AC HELL DOOR OF

LEICA M FIT ZEISS 21 mm 12.8 ZM BIOGON (SUPERB LENS	1	
LEICA 35mm (2.5 SUMMARIT M 6 BIT (LATEST)MINT	BOXED AS NEW	£895.00
LEICA 35mm (2.5 SUMMARIT M 6 BIT (LATEST)MINT !	BOXED AS NEW	£995.00
LEICA 90mm 12 SUMMICRON CHRONEMINT 1 LEICA 90mm 12.5 SUMMARIT M +NETAL HOOD +CAPMINT BO	BOXED AS NEW	£895.00
LEICA 90mm (2.5 SUMMARIT M +METAL HOOD +CAP., MINT BO	DOCED AS NEW 9	1.075.00
LEICA 90mm f4 ELMAR M MACRO SET + FINDER 6 BIT	.MINT BOXED £	1,995,00
LEICA 90mm f4 ELIVAR M MACRO WITH FINDER SILVER	MINT BOXED 9	1.795.00
LEICA 135mm (2.8 ELMARIT M FOR M3	MINT	£345.00
LEICA 135mm (2.8 ELMARIT M FOR M3 LEICA 135mm (4.5 HEKTOR + HOOD + FINDER M	MINT-	£199.00
LEICA 200mm 14 TELYT + HOOD LEICA 21mm,24mm,28mm FINDER IN BOTH BLK AND CHR	MINT	£495.00
LEICA 21mm.24mm.28mm FINDER IN BOTH BLK AND CHR.	MINT BOXED	£299.00
LEICA HANDGRIP FOR M6.M7MP etcMINT	BOXED AS NEV	V 979.00
LEICA MOTOR M FOR M6 / M6TTL / M7MINT I	BOXED AS NEW	£375.00
LEICA SE20 FLASH	MINT CASED	£119.00
LEICA SF20 FLASH	MINT BOXE	0.0023
LEICA ERC LEATHER CASE (114876)	MINT BOXED	2169.00
LEICA ERC LEATHER CASE (114876) LEICA M4-2 WINDER BLACK	MINT BOXED	£175.00
LEICA M8 BATTERY (LOW USE) LEICA 65mm f3.5 ELMAR + 16464K FOC RING	MINT BOXE	259.00
LEICA 65mm f3.5 ELMAR + 16464K FOC RING	MINT/BOXED	£395.00
LEICA 9cm /4 HEAD + 16467 FOC MOUNT FOR VISO LEICA 9cm /4 ELMAR SCREW BLACK LEICA R9 BODY ANTHRACITE	MINT	2199.00
LEICA 9cm f4 ELMAR SCREW BLACK	EXC+	+ £79:00
LEICA R9 BODY ANTHRACITE	MINT-BOXED	€799.00
LEICA R7 BODY BLACK LEICA 21mm 14 SUPER ANGULON R LEICA 50mm 11.4 SUMMILUX (3 CAM)	MINT-	£495.00
LEICA 21mm f4 SUPER ANGULON R	MINT-BOXED	£599.00
LEICA 50mm f1.4 SUMMILUX (3 CAM)	EXC ++	£395.00
LEICA 50mm f2 SUMMICRON 3 CAM	MINT-	€299.00
LEICA 50mm f2 SUMMICRON 3 CAM LEICA 100mm f2.8 APO MACRO ELMARIT R	.MINT-CASED £	1,195,00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++	£345.00
LEICA 560mm 16.8 TELYT R	MINT-	00.0883
LEICA 180mm 14 ELMARIT R 3 CAM  LEICA 560mm 16.8 TELYT R  LEICA 28 - 70mm 13.54.5 WARIO ELMAR ROM	BOXED AS NEW	€495.00
LEICA 28 - 70mm (3.5/4.5 VARIO ELMAR ROM	MINT-	£369.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR R. LEICA 35 - 70mm 13.5 VARIO ELMAR R 3 CAM	EXC+++	£299.00
LEICA 35 - 70mm f3.5 VARIO ELMAR R 3 CAM	MINT-	£299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++	£389.00
LEICA MACRO ADAPTOR R 14256	MIN	10.693 T
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT.	EXC+++CASED	£125.00
LEICA MACRO ADAPTOR R 14256 CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT. LEICA 10 x 25 BCA TRINOVID COMPACT BINOS.	MINT CASED	£245.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT	£125.00

#### Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA L BODY	
VOIGTLANDER 12mm (5.6 ULTRA WIDE HELIAR + FINDERMINT BOX	
VOIGTLANDER 15mm (4.5 SAV HELIAR ASP + FDR (B)MINT BOXE	D £279.00
VOIGTLANDER 21mm (4 COLOR SKOPAR + FINDER SILMINT BOX	
VOIGTLANDER 25mm (4 SKOPAR + FINDER SILMINT BOX)	
VOIGTLANDER 25mm f4 COL SKOPAR VM + FINDER BLKMINT BOXE	
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)MINT BOXS	
VOIGTLANDER SCREW TO M RINGS IN STOCK PHONEMINT BOX	
VOIGTLANDER LH1 HOOD FOR 21,25,28mm LENSESMINT BOX	
RICOH GR1 DATE BODY PRESENTATION BOXMINT- BOX	ED £185.00

#### **Medium & Large Format**

BRONICA ETRS BODY ONLY	
BRONICA ETRSc BODY +120 BACK	EXC++ £85.00
BRONICA 40mm f4.0 ZENZANON MC	MINT- £195.00
BRONICA 40mm f4 PE LENS	MINT BOXED £289.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £229.00
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm t3.5 ZENZANON E NC	MINT BOXED £149.00
BRONICA 150mm 13.5 ZENZANON E NC	MINT £129.00
BRONICA 150mm f4 PE	00.9912 TAIM
BRONICA 150mm F4 E	
BRONICA 250mm f5.6 MC	
BRONICA 500mm f8 ZENZANON	
BRONICA TELECONVERTER E 2x	MINT- 979.00
BRONICA MOTOR DRIVE EI II	MINT-BOXED £195.00
BRONICA ETRIETRS 135 FILM BACK N	
BRONICA E120 BACK	EXC ++ £30.00

BRONICA ETRSI 120 BACK	MINT 689.00
BRONICA PLAIN PRISM FOR ETRS/ETRS:	MINT CASED \$69.00
BRONICA AEII PRISM FINDER	EXC+++ £85.00
BRONICA SQAM BODY + GRIP DRIVE	MINT- £125.00
BRONICA 50mm 13.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm 14 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA SQ 120 BACK	EXC+++ £35.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £195.00
FUJI GW 670 MK III CW 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 50mm f4 G LENS FOR MAMIYA 6L	MINT + HOOD 9645.00
MAMIYA 150mm 14.5L G LENS FOR MAMIYA 6	MINT £399.00
MAMIYA 65mm L f4 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm FOR RZ MAMIYA 250mm f4.5 LENS FOR RZ	MINI £295.00
MAMIYA 250mm 14.5 LENS FOH HZ	MINI- E299.00
MAMIYA BACKS BELLOWS HOOD POL BACK MAMIYA 150mm 13.5 AF FOR 645 AF	IN STUCK PHONE
MAMIYA 210mm 14 SEKOR C FOR 645	MINIT CACED CACE OF
MANIYA POLABOID FILM HOLDER FOR 645 AF	NIN I CASEU 1193.00
MANIYA 120 BACK FOR RB	MINT BOVED COO CO
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7	DO GOOD TIVIN
ROLLEIFLEX 3.5F PLANAR	EVC++ P04E 00
YASHICAMAT 124G WINT CASED	MINT CASED 0245 00
Inditional lend with SPOLD	WHEN GROUD LEAGUE

Hasseibiad	
HASSELBLAD 90mm f4 FOR X PAN	
HASSELBLAD 90mm f4 FOR X PAN	MINT- IN KEEPER \$365.0
HASSELBLAD 35mm (3.5HC for H SYSTEM	MINT BOXED £1,595.0
HASSELBLAD 150mm (3.2HC for H SYSTEM	
HASSELBLAD 210mm F4HC for H SYSTEM	
HASSELBLAD HC 50 - 110 f3.5 FOR H SYSTEM	
HASSELBLAD 500ELM + A12 + 80mm F2.8 T*	MINT-BOXED £595.0
HASSELBLAD 500ELM + A12 BLACK BACK	EXC++ £299.0
HASSELBLAD 50mm f4 DISTAGON Cfi	
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £399.0
HASSELBLAD PLAIN PRISM	EXC £75.0
HASSELBLAD PME3 PRISM	EXC++ £195.0
HASSELBLAD PM PRISM	
HASSELBLAD A12 BACK BLACK AND CHROME	D.883 - TAIM
HASSELBLAD A16 BACK BLACK AND CHROME	MINT CGE II

#### Nikon Auto-Focus

NIKON F5 BODY	EXC++ £295.0
NIKON F100 BODY	0.9912 TAIM
NIKON F90X BODY + MB10 GRIP	EXC+++ £95.0
NIKON F60 BODY	MINT £59.0
NIKON F55 BODY	
NIKON 16mm 12.8 AF 'D' FISHEYE WITH ALL FILTERS MIT	
NIKON 18mm f2.8 A/F "D" + HOOD	
NIKON 24mm t2.8 A/F	
NIKON 28mm 12.8 AF "D"	
NIKON 50mm f1.8 A/F	
NIKON 105mm f2 AIF "D" DEFOCUS CONTROL	MINT £599.0
NIKON 105mm f2.8 LIF ED MICRO NIKKOR AF-S VIB RED	UCT
MI	IT DOVED AS NEW PERSON

NIKON 10 - 24mm 13.5/4.5 "G" DX AF-S (LATEST)MINT	BOXED AS
NIKON 18 - 35mm 13.5/4.5 A/F "D" ED IF	BOXED AS
NIKON 18 - 135mm 13.5/5.6 "G" ED DX AF-S. NIKON 20 - 35mm 12.8 "D" IVF AFF. NIKON 24 - 120mm 13.5/5.6 G IVF ED AF-S VIB REDMINT	
NIKON 20 - 35mm f2.8 "D" I/F A/F	NINT CA
NIKON 24 - 120mm f3.5/5.6 G NF ED AF-S VIB REDMINT	BOXED AS
NIKON 28 - 200mm 13.5/5.6 MF "D" NIKON 35 - 70mm 12.8 MF "D" (SUPERB LENS) NIKON 35 - 80mm 145.6 MF "D" NIKON 35 - 105mm 13.5/4.5 MF NIKKOR ZOOM	NINT BO
NIKON 35 - 70mm (2.8 A/F "D" (SUPERB LENS)	
NIKON 35 - 80mm f4/5.6 A/F "D"	NINT B
NIKON 35 - 105mm f3.5/4.5 A/F NIKKOR ZOOM	NINT BO
NIKON 55 - 200mm t4 5/6 "G" DY I/E ED AES I/IBB RED	MINT CA
NIKON 55 - 200mm 14.5/6 "G" DX I/F ED AF-S	MINT B
NIKON 70 - 300mm 14.5/5.6 "G" IF/ED A/F "D"	MINT-BC
NIKON 55 - 200mm 14.516 "G" DX IF ED AFS NIKON 70 - 300mm 14.55.6 "G" IF ED AF "D" NIKON 70 - 300mm 14.55.6 "G" IF ED AFS VIBR REDUCT	MINT BO
NIKON 80 - 200mm 12.8 NF ED ZOOM LENS (SUPERB) NIKON 80 - 200mm 12.8 A/F "D" ED I/F LATEST 2 TOUCH	MINT CA
NIKON 80 - 200mm 12.8 AIF "D" ED UF LATEST 2 TOUCH	MINT BO
NIKON 80 - 200mm 12.8 AIF "D" ED I/F LATEST 2 TOUCH	MINT-CA
NIKON 80 - 400mm f4.5/5.6 "D" ED I/F VIBRATION RED	MINT BO
NIKON 80 - 400mm f4.5/5.6 "D" ED I/F VIBRATION RED	MINT-BO
NIKON MF 23 DATABACK FOR F4	E
NIKON SB 22S FLASH	MINT P
NIKON SB 23 FLASH UNIT	NINT B
NIKON SB 24 FLASH FOR F4 ETC	MINT C
NIKON SB 26 FLASH	E
NIKON SB 28 FLASH	MINT- C
NIKON SB 28 FLASH NIKON TC 20E II AF-S TELECONVERTERMINT	BOXED AS
SIGMA 14mm f2.8 ASPHERIC HSM SIGMA 20mm f1.8 EX DG RF ASPHERIC (LATEST)	MINT BO
SIGMA 20mm f1.8 EX DG RF ASPHERIC (LATEST)	MINT BO
SIGMA 28mm f1.8 EX DG MACRO ASPHERIC	MINT BO
SIGMA 50mm f1.4 EX DG HSM (LATEST)MINT	BOXED AS
SIGMA 70mm f2 R EX DG MACRO (LATEST) MINT	BOWED AS
SIGMA 17 - 35mm 12.84 EX ASPHERICAL. SIGMA 18 - 50mm 12.8 EX DC D SIGMA 50 - 150mm 12.8 MKII APO EX DG HSM	
SIGMA 18 - 50mm f2.8 EX DC D	MINT CA
SIGMA 50 - 150mm f2.8 MKII APO EX DG HSM	MINT BO
SIGMA 50 - 500mm #4/6.3 EX APO RF HSM	MINT BO
SIGMA 50 - 500mm #46.3 EX APO RF HSM	MINT-CA
SIGMA 55 - 200mm 14/5 6 DC	MINT B
SIGMA 70 - 200mm 12.8 EX APO HSM	MINT BO
SIGMA 70 - 300mm f4/5.6 DG MACRO	NINT B
SIGMA 1.4 EX APO TELE CONVERTER	MINT CA

(IKON 50mm 11.8 A/F	MINT BOXED £89.00
NKON 50mm 11.8 AF NKON 105mm 12 AF 1D' DEFOCUS CONTROL NKON 105mm 12.8 NF ED MICRO NIKKOR AFS VIB REDU	MINT £599.00
NKON 105mm f2.8 LIF ED MICRO NIKKOR AFS VIB REDU	ICT
MIN	F BOXED AS NEW £525.00
MIKON 180mm (2.8 AIF ED IIF WITH CASE	MINT CASED £499.00
(IKON 200mm 12 "G" IF-ED AF-S VIBRATION REDUCTION	MINT-CASED £2,295.00
IIKON 500mm f4 I/F ED "P" WITH CPU DIGI COMPAT	MINT- FLT CASE £2,795.00
JIKON 10 - 24mm 13 54 5 "G" DY AES (LATEST) MINT	FROMED AS NEW \$565 nn
IIKON 18 - 35mm 13.54.5 A/F "D" ED IF	F BOXED AS NEW £325.00
IKON 18 - 135mm /3 5/5 6 "G" ED DX AF-S	MINT \$149.00
IIKON 20 - 35mm f2.8 "D" I/F A/F IIKON 24 - 120mm f3.5/5.6 G I/F ED A/F-S VIB REDMINI	MINT CASED 0599.00
UKON 24 - 120mm (3.5/5.6 G UF ED AF-S VIB RED MINI	F BOXED AS NEW 9345.00
IKON 28 - 200mm t3 5/5 6 A/F "D"	MINT BOXED \$189.00
IIKON 28 - 200mm 13.55,6 AF TO". IIKON 35 - 70mm 12.8 AF TO" (SUPERB LENS) IIKON 35 - 80mm 14/5,6 AF TO". IIKON 35 - 105mm 13.5/4.5 AF NIKKOR ZOOM	MINT 9375.00
IIKON 35 - 80mm f4/5.6 A/F "D"	MINT BOXED \$59.00
IKON 35 - 105mm t3.5/4 5 A/F NIKKOR ZOOM	MINT BOXED \$145.00
IKON 55 - 200mm f4.516 "G" DX I/F ED AF-S VIBR RED	MINT CASED \$139.00
UKON 55 - 200mm 14 5/6 "G" DX I/E ED AE-S	MINT BOXED \$115.00
IIKON 70 - 300mm f4.5/5.6 "G" IF/ED A/F "D"	MINT-BOXED \$159.00
IIKON 70 - 300mm f4.5/5.6 "G" IF.ED AF-S VIBR REDUCT.	MINT BOXED 03/29.00
(IKON 80 - 200mm 12.8 VE ED ZOOM LENS (SUPERB)	MINT CASED \$395.00
(IKON 80 - 200mm 12.8 NF ED ZOOM LENS (SUPERB) (IKON 80 - 200mm 12.8 AIF "D" ED NF LATEST 2 TOUCH	MINT BOXED Sees on
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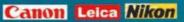












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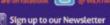




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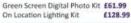
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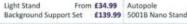
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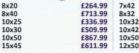












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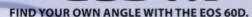
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ND2

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	55 F4 PS Boxed £199 55 F4 PS £149	17 F4£279 28 F2.8£39	Polariod Back HP401 £39 120 Insert £29	F90X body£69	SB-17 fit F3	1DS MKII body	
1DS MKII body Dox£1699 1	110 F4 PS Mac (1:4) £279	50 F3.5 Macro £39	120 Insert£29 HA401 120 RFH Box £59	F50 body £39 F55 body £39	MD-12 fit FM2n / FE2 £39	TD3 man Douy	ETRSi
1D MKIII body £1399 1	135 F4 PS M£279	50 F3.5 Mac + Tube £149	120 Back£39	F65 body £39	DR-3 Angle Finder £69	A	comp + AEII
	150 F3.5 S	100 F2.8 £149 100 F4 Macro £199	Cable Rel Ad RC402 £20 645 Super Conn N £20	F801 body	DW-3 WLF fit F3		Comp T AEII
40D body£399 1	150 F4 PS M- Box £199	100-100-300 F5.6£99	Angle Finder£79	F601 body£29	OLYMPUS OM		
	200 F4.5 S£149 Ext Tube S18£89	300 F4 hood/ filter £179 300 F5.6 £79	Winder £79 Cable Release A Box £25	12-24 F4 AFS DX £599 17-55 F2.8 DX M £699	OM1n chr body £129 OM-1 body chr £99		
30D body box£279 E	Ext Tube \$36 £89	Sigma 600 F8 £149	Film Crank AC401 £20	18-70 F3.5/4.5£129	OM-10 chr body £49		
	120 SQAi Back	1.4x A Extender £99 2X A Extender £99	MAMIYA TLR 6x6 C330 S Body + WLF £199	18-105 3.5/5.6 VR £179 18-135 F3.5/5.6 VR £149	35-105 F3.5/4.5 £149 135 F4.5 mac M- box £249		0340
BG-E1£49 1	135W back £199	2X B Extender £69	C330 F Body + WLF £169	24-70 F2.8 AFS M£1099	400 F6.3£399	£1699	2349
BG-E2	Polaroid back £39 Plain Prism S Boxed £99	Life Size adapt Fits FD 50mm F3.5 Macro £29	65 f3.5 late	24-85 F2.8/4 AFD	Man ext tube 7, 14 or 25 £24	21033	0 100
BG-E2N	Plain Prism S Boxed £99 45 Degree Prism £99	Angle Finder B £69	105 F3.5 late £149	24-120 F3.5/5.6 VR G£299 28 F1.4 AFD£2399	Auto Var ext tube 65-116 £99 Auto ext tube 14£39	Canon EOS 1D	Canon 400 mm
BG-E4£119 A	AE Prism Early £149	TOK 60-300 F4/5.6 £69	180 F4.5£169	28 F2.8 AFDΣ149	Auto ext tube 25£39		f2.8 LII non IS
	ME Prism Finder	Auto Bellows Boxed £79 AE Motordrive FN	Poroflex £49 Hood £20	28-70 F2.8 AFS	Z1P body£149	MKIII body	
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FUJI L	Lens Hood 105-150 S £20	Action finder F1N £99	80 F4 L box£549	70-300 F4/5.6 VR£299	MZ20 body £29		diff. It
	Speedgrip£79 BRONICA GS 6x7	G2 body blk£399	150 F4.5 L M £399 150/210 VF £149	70-300 F4/5.6 AFD £139 70-300 F4.5/5.6 G£79	Mz30 body		
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Sony N50 (A100) b/o£199	318 Ext Tube Box £79	TLA140 flash £39	Pro S body scruffy £99	105 F2.8 AFD £429	50-135 F2.8 ED SDM £599	04200	Canon 400mm
NIKON 2	220 RFH (6x7) £49	FUJI MED FORMAT	Prism early£99	180 F2.8 AFD M- box £499	200 F2.8 mint box£699	£1399	f2.8 L IS U
	Pro shade inc 82mm £49 Polaroid Back £39	GX617 + 90 F5.6 £1999 250 F5.6 GX680 £249	Chimney	200 F2 VR box £2399 200-400 F4 VR Mint	TOK 20-35 F2.8 ATX£199 360FTZ flash£179	E " OWOOD	12.0 L 13 U
D2XS body box£999 S	Speed Grip£89	GS645S Σ299	50 F4.5 serviced£249	box unused£3999	500FTZ flash	Fuji GW690	THE PERSON NAMED IN
	AE Prism Finder G £129 AE Rotary Prism £249	GW670 MKIII £629 GW690 MKIII M £649	90 F3.5 KL lovely £279 127 F3.8 C£199	200-400 VR M £3299/3499 300 F2.8 AFS II£POA	8 F4 EX M- box £329	MKIII Mint-	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
D200 body box £369	CANON AF	HASSELBLAD XPAN	140 F2.5 macro £299	300 F2.8 AFS VR M £3499	12-24 F4.5/5.6 EX M £469	A STATE OF THE PARTY OF THE PAR	
	EOS 3 body £149 EOS 33 body £49	XPan 1 body £599 90 F4 lovely £449	150 F4 mint box £199 180 F4.5 KL mint £299	300 F4 AFS £899 300 F4 AFS £849	18-50 F2.8 DC £199 TAM 17-35 F2.8/4 £119		£4699
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D70 body box£179 E D50 body£169 E	EOS 100 body	SWC + VF at service £TBA 903SWC chr box £1999	180 F4.5 C£149 Ext tube 1£69	500 F4 AFS	TAM 90 F2.8 M- box £279 PENTAX 35mm MF	The state of the s	Fuji GX617 +
MBD-10 box £199 E	EOS 600 body£39	503CX + 80 CF F2.8	Ext tube 2	TC17EII	LX + FA1£249	THE STATE OF THE S	-
MBD-200	EOS500 body	+ A12 chrome	Ext tube 45 mint box £99 Teleplus 2x conv £69	TC20EII M	P30 body		90mm f5.6
MBD-80£89 E	EOS 50E body£39	500CM + 80 CF + A12£799	Multi angle grip£59	SIGMA NAF	28-50 F3.5/4.5£69		200
MH-19 charger M- box £99 1	14 F2.8 L U£1099	500CM + 80 T* + A12 £599	MAMIYA RZ 6x7	10-20 F4/5.6 EX DC £329 15-30 F3.5/4.5 DG £249	35-70 F3.5/4.5£49	€649	Section 1
EH-6 AC adapter £49 1	17-40 F4 L M- box £499 17-85 F3.5/5.6 £249	500C body chr £179 PM90 prism £199	RZ Pro D + 110 + RFH M	15-30 F3.5/4.5 DG £249 17-35 F2.8/4 EX £149	50 F4 macro £129	L049	
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	28-300 F3.5/5.6 L U £1599 35-70 F3.5/4.5£69	100 F3.5 CF opt blem £349 135 F5.6 CF + mac bell £799	FE701 prism AE £299 Polaroid back £49	70-300 f4/5.6 DG£79 80-400 F4.5/5.6 scruffy £399	645N body		303/3110
HLD2 + batt + charg£79 5	55-250 F4.5/5.6 U £169	150 F4 CFI £649	120 backs£39	105 F2.8 EX DGΩ299	FA 45-85 F4.5 £449	1000	S
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K7D body M- box £599 6	50 F2.8 EFS £299	150 F4 chrome £169	METZ	1.4x EX DG conv £169	FA 400 F5.6 £599		
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Linhof Super Angulon 1	100-400 F4.5/5.6 IS L U£949	50 F2.8 silv box ΣΡΟΑ	Dynax 700Si body £69	90 F2.8 box£249	45 F2.8£249	The same of the sa	
	180 F3.5 L U box £899 300 F4 IS U L£949	90 F2 blk	Dyn 600Si QD body £69 Dynax 600Si body £69	2x MC conv£49 COSINA 19-35 F3.5/4.5£69	45-85 F4.5		f <u>2.8 DX M</u> -
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Toyo 5x4 G£299 E	BP-E1	645 Pro TL + 80 + RFH	50 F1.7	MB-40 (F6) M- box £249 MB-10 (F90X)£29	Reverse adapter set £39	would moved	IZ AFS VN
BRONICA ETRS 645	PB-E2 fits EOS1n/3 £79	645 Pro TL inc 80 F2.8 N +	Sony 50 F2.8 macro £299	MB-16 (F80)£29	1.4x or 2x Conv each £199 120 Insert M- box £69	CO WILL THE	
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ETRSi M- box £249/329 \$	SIGMA CAF	+ SV Prism + 120 RFH	100 F2.8 mac box£299	FM2n Body Chr M- Box£299	67II + AE prism £799 67 MU + metered prism		
ETRS comp £179 1	17-35 F2.8/4 EX£149	+ Winder Box £449	100-300 F4.5/5.6£149	F2 Blk + DP1 Prism £279	+ 105 F2.4 latest £699	1000	A STATE OF THE PARTY OF THE PAR
	20 F1.8 EX DG £299 20-40 2.8 EX DG £199	645 Pro + 80 F2.8 N + 120 RFH + FE401 £479	VC7 (Dynax 7)£79	FM2n b/o chr/blk £239 F3HP Body £199	67 MU body just serviced £299 55 F3.5 Early£199	6740	£2399
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150 F3.5 PE M- Box £179 1	120-400 F4.5/5.6 DG£499	24 F4 M- Box£599	SIGMA MIN AF	28 F3.5 Shift £449/549	150 F2.8 early £139		
	135-400 F4.5/5.6 DG £349 135-400 F4.5/5.6£299	45 F2.8 N M- Box £279 50 F4 Shift M- Box £449	20-40 F2.8 EX£199 28-70 F2.8 EX£199	28 F3.5 Al	165 F2.8£149 165 F4 leaf£429		f4 VR Mint
200 F4.5 E£99 1	170-500 F5/6.3 DG £439	50 F4 Shift £399	28-135 F3.8/5.6£79	35-70 F3.5/4.5 AIS £99	200 F4 latest £299	1 . 1	
	300 F2.8 EX DG £1399 2x EX DG conv £169	55 F2.8 N	28-300 F3.5/6.3 DG M£199 50-150 F2.8 EX DC II£349	50 f1.4 AIS	200 F4 early lovely £149 300 F4 early scruffy £169	A SUN	46-1-13-0
Polaroid Back£39 2	2x conv EX £119	80 F2.8 N£99	70-200 F2.8 EX£479	80-200 F4 AIS £199	300 F4 latest£379		
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SQAM comp£249 V	Winder FN £349/£399	AE Prism Box (Super) £99	TOK 40-400 F4.5/5.6 ATX £199	AS-1£17	VOIGTLANDER		The state of the s
	F1 body early£199 A1 body£99	AE prism 1000S	F6 body M- box£999	AS-4£17 AS-6£17	Bessa R body silv £299 Bessa L body silv £129		02000
40 F4 PS£499 T	190 Body Boxed £99	Plain prism (645 Super) £69	F5 body box£199	SB-15£39	12 F5.6 + VF silv M £479	£999	£3999
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EOG 1 E0 Boostor	F03 -	D10
EOC 3 Pedy Only An Cons JE	.E++	210
EOS 3 BODY ONLYAS SEED / E+1	199 -	212
EUS 30 BODY UNIV	109	- 10
EOS 30V Date Body Uniy	<u>E</u> +	+ 10
EOS 33 Body Only	<u>.</u> ‡+	+ 27
EOS 5 + VG10 Grip	.E+	+ £6
EOS 5 Body OnlyAs Seen / E+	£39	- 55
EOS 5 QD Body Only	Е	+ 55
EOS 50E + 28-80mm USM	E+	+ £7
EOS 50E + BP50 GripE+	£59	- 93
EOS 50E Body OnlyE+ / E++	£39	- 25
EOS 3 Body Only As Seen / E+ EOS 30 Body Only E+ / E+ EOS 30 Body Only EOS 38 Body Only EOS 38 Body Only EOS 5 EOS Only As Seen / E+ EOS 5 EOS ONLY EOS 50 EOS SEE EOS 50E 28 SEEN EOS SEE EOS 50E 28 SEEN EOS SEE EOS 50E 28 SEEN EOS	E	+ 25
14mm f2.8 L USM IIM	nt-£	1.44
17-55mm F2.8 EFS USM	Mint-	£57
24mm F1.4 L USM	F++	F90
24mm F2.8 FF	Mint-	F27
28-80mm E3 5-5 6 USM II	F.	+ 94
28-00mm F4-5 6 LISM	F-	, DE
28-90mm F4-5.6 LISM II	F-	100
28-135mm F3 5-5 6 IS LISM	F++	F23
28-300mm f3 5-5 61 IS USM M	nt. P	1 50
35-135mm F4-5 6 LISM	Ē.	1,00
24mm F14 LUSM. 24mm F28 E5 6 USM II 28-90mm F35-5 6 USM II 28-90mm F4-56 USM II 28-90mm F4-56 USM II 28-90mm F4-56 USM II 35-35mm F35-56 LUSM II 35-35mm F35-56 LUSM II 35-35mm F35-56 LUSM III	E	P70
50mm F1 2 I I ISM	Mint.	POA
75-300mm E4-5 6 LISM E + P	100 -	010
75-300mm E4.5 4 HOM II	E	D10
75-900mm E4 E-E 6 I IOM III	E	D11
39-350mm F13-5-5.6 L USM 550mm F12 L USM	E-+	Date
100mm F3 9 EC Mases	E**	2.11
100 100 P. F. F. F. F. C. LICH	E++	220
100-300mm r4.5-5.6 USM	.E++	212

00mm F4 FD Macro + JubeE+ / E++ £14	9-3
00mm F4 Macro B/LockE+ / E++ £	.E+
00-200mm F5.6 B/lockE+ / E++ £	39 -
00-200mm E5.6 ED	
00-200mm F5.6 FL	Ē++
00-200mm F5.6 FL	.E+
35mm F3.5 FD	E+
00mm F2.8 FDE+ / E++ £9	9-5
00mm F4 FDAs Seen / E++ £	20 -
00mm F2.8 FD LE	OC E
35mm = 3.5 FD.	9-5
00mm F5.6 Block	E+
00mm F5.6 FDE+ £	59 -
00mm F8 Reflex	E+ 5
LS.Marine 400mm F4.5 B/lockE	++£
.4x Extender A	.E+
xA Extender	Ē++
xA ExtenderE+ / E++ £	35 -
utobellows. utobellows + Copier E+ / I Ilm Chamber 250	E+
utobellows + CopierE+ / I	Ē++
ilm Chamber 250	E+
ingle Finder B	Mint
ingle Finder CE++ / Mint- £	95 -
ye Level Finder F	Exc
Ne Level Finder FIN	_E+
Servo EE Finder	.E+
Speed Finder FAs S	een
RRA Speedite	F
99A Speedite	E+
44T SpeedliteE+ / I	Ē++
00TL SpeedliteE+ / E++ £	35 -
33G Speedite	E+ 5
33G Speedite IL3 Macrolite E+ / E++ £7 IE Motordrive FN E++ £9 IE Powerwinder FN E+ / E++ £	5-5
E++£9	5-5
E Powerwinder FNE+ / E++ €	79 -
IA Drive SetIA Drive Set (US Coastguard)	Ē++
AA Drive Set (US Coastguard)	Ē++



645 Body + AF Prism + Man F+ £799
645 Body + AE Prism + MagE+ £799 35mm F3.5 DistagonE++ £1,199 - £1,299
45mm F2.8 Distagon E++ £699 - £899
45-90mm F4 5 Vario F++ £1 599
55mm F3.5 DistagonE+ / E++ £849 - £899
120mm F4 Apo Macro E+ / E++ £1.299 - £1.399
140mm F2.8 SonnarE++ / Unused £699 - £999
210mm F4 SonnarE++ / Unused £849 - £999
Magazine + InsertE++ £169
MFB-2 Polaroid Mag E+ £79 - £99
AE Prism FinderE++ £199

999	GB101 Lens Hood	E++ / Mint- £179 - £199 E++ £59 E++ / Unused £45 - £59
9999999999999999	35-70mm F3.5-5.6 G Vario	Mint- £249 nknown / E++ £399 - £449 E+ / E++ £99 - £189 F+ / Mint- £39 - £59
9	Contax SLR Serie	es E++ / Unused £449 - £750

Contax SLR Seri	es
N1 + 24-85mm	E++ / Unused £449 - £75
NX + 28-80mm	E++ / Unused £449 - £75 .E++ / Unused £349 - £49 .Exc / E++ £299 - £49 .E+ £49 .As Seen / E++ £179 - £29
AY Borty Only	Fyc / F++ 5200 - 540
BTS3 Body Only	E- 240
DV Pady Claby	An Coop (E 0470 000
nx body Only	.AS DEE1/ E++ 11/3 - 128
52 Body Univ	E++ £54
RTS2 Body Only	As Seen £16
RTS + Winder	E+ £19
RTS Body Only	F+ £12
Aria Body Only	F+ /F++ \$199 - \$24
167MT Body Only	E+ / E++ 080 - 013
150MM Books Only	E - 07
103MM Body Only	E++ L/1
137IMA BODY UTILY	E+ 1,8
13/MD + Grip Body Only	/E+ £8
139 Body Only	E+ £39 - £5
Preview Body Only	E+ / E++ £179 - £24
15mm F3.5 AE	E+ £1.09
17-35mm F2 8 AF	F++ £89
18mm E4 1/8/4	As Seen / E++ £179 . £29  As Seen / E++ £54  As Seen £16  E- £18  E+ £12  E+ £12  E+ £199 . £24  E+ £199 . £13  E+ £29  E+ £29  E+ £29  E+ £29  E+ £29  E+ £39  E+ £40  E+ £50
21mm E2 0 MM	Blist P1 CD
25mm F2 0 AF	
2011111 FZ.0 AE	E+ 134
25mm F2.8 MM	Mint- £1,69 E+ £34
28mm F2 AE	E++ £59 E++ £79 
28mm F2 MM	E++ £79
28mm F2.8 MM	E+ / E++ £199 - £24
28-70mm F3.5-4.5 MM.U	Inknown / Mint- £219 - £37
28-80mm F3 5-5.6 AF	F++ / New 5279 - 539
35-135mm E3 3-4 5 MM	E++ C649 - C84
COmm Et C AE Macro	E. Jaiet C400 CC0
20 200 mm FA F 6 AF	E - / Housed C400 C70
70-300mm F4-0.6 AF	E++) Unused 1488 - 1/8
80-200mm F4 MM	E+ / MINT- £2/9 - £45
85mm F2.8 AE	E++ / New £2/9 - 539 E++ £649 - £84 E+ / Mint- £499 - £69 E++ / Unused £499 - £79 E+ / Mint- £279 - £45 E++ £22 Mint- £29
85mm F2.8 MM	Mint- £29
100mm 12.8 AE Macro	E++ £599 - £64 on)
135mm F2 (60 Year Edition	on) Unused £2.49
135mm F2 8 AF	F+ £18
135mm F2.8 MM	F4+ £10
190mm F2 9 AE	E++ £44 E+ / E++ £329 - £49 Mint- £3,24
190mm E2 0 LEM	E. /E., P220 P40
100111111 F2.0 IVIM	E+ / E++ L028 - L48
ZUUMMI FZ MM	
200mm F3.5 AE	.As Seen / E++ £199 - £22
300mm F4 MM	E+ / E++ £299 - £55
TLA280 Flash	E++ / Mint- £99 - £11
TLA30 Flash	## 154 + 528 + 549 + 528 + 549 + 528 + 529 + 528 + 529
TLA360 Flash	E++ £19
TLA480 Flash	F++ £27



Canon EOS 1D MkIII Body Only Canon EOS 1D MkII Body Only Canon EOS 1D MkII Body Only

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(ca	non EO	S 30D	+ BG-l	-2 Gri	p		b++	£2
Ca	non EO	S 30D	Body (	Only	E+/	E++ :	£279 ·	- £2
Ca	non EO	S 20D	+ BG-l	E2 Gri	p		E++	£23
Ca	non EO	S 20D	Body (	Only		E+	£199	-£2
Ca	non EO	S 10D	+BG-E	3			E++	£15
Ca	non EO	S 10D	Body (	Only			.E+	+ £1
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ru	J 52 PT0	POGA	Uniy		E+/	E++.	1159	- £15
M	nolta 7D	+ VC-	7D Gri	p			<u>b</u> ++	+£24
Mi	nolta 7D	Body	Only				E++	+£19
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Ni	con D2X	Body	Only		Exc	/E+!	2549	- £79
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Ni	on D1 P	orty ()	nlv				F++	F1
Ni	on D30	OS Box	ty Only	j			E++	£8
Ni	on D30	) Body	Only		F+/1	Mint-	COOC	- F74
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Ot	ympus E	1 Bod	y Only.		E+/	E++	£179	-£19
Of	ympus E	620+	14-45r	nm			Mint	- £31
Pa	nasonic	L1 + 1	4-50m	m			E++	£55
Pa	nasonic	G1 Bo	dy Onl	V			Mint	- £1
Pe	ntax K7	+ 18-5	5mm	,			.Mint	- £5
Sc	inon Eddinon E	<b>Body</b>	Only				F++	£4
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Fuji Medium For	mat
	E+ / E++ £249 - £25
	As Seen £23
GSW690 MkIII	E+ £58
GW670 MKIII	E+£54
	E+ \$2,35 E++ \$2.25
GY617 + 90mm E5.6	E++ \$2,75
105mm FR (GX617)	E++ £1.08
180mm F6.7 W (GX617).	F++ £1.49
GX680 Mk1 Complete	E+ £599 - £64
GX680 MkII Complete	- £949 - £949 - £94
GX680 MkIII Complete	E++£94
65mm F5.6 GX (680)	E+ / E++ £299 - £34
80mm F5.6 GX (680)	E++ £24 E++ / Mint- £249 - £29
135mm =5.6 GX (68D)	E++ / MINT- £249 - £25

135mm F5.6 GXM (680)E+ / Mint- £249 - £550
150mm F4.5 GXM (680)
180mm F5.6 GXM (680)E++ / Mint £399 - £449
190mm F8 Soft Focus (680) F++ \$499
190mm F8 Soft Focus (680)
400 hand (000)ET   Mill L243 - 1433
120 Insert (e80)E++ 125 - 135
Angle Finder (680)E+ £125
120 Insert (680)
Instant Film Holder MkII (680)E++ £35 - £85
Mkll Mag + 120 Insert (680) Exc / Mint- £75 - £199
MkII Mag + 220 Insert (680)E++ £99 - £125
MKII Mag + 220 Insert (000)E++ 139 - 1125
Mkll Mag+ 120 Insert (680)E+ £109
Mkll Mag+ 220 Insert (680)E+ £109
MkII Mag+ 220 Insert (680)
Remote Release (680)E++ £45



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H1 Complete H2F Body + Prism + Magaz 150mm F32 HC 210mm F4 HC HM 16/32 Magazine Hmi Polaroid Mag	Ε+ / Mint- £16
Hasselblad V Series 300/cM Millenum Compile 50/EU X Black Body Only 300/SW C Compile 50/EU X Black Body Only 300/SW C Compile 50/EU X Black 50	E+ E

150mm F4 C Chrome	Exc £1
150mm F4 C Chrome 150mm F4 CF 150mm F4 CFI	As Seen / E++ £299 - £4
150mm F4 CFi	£2 - £849 ++3
150mm F2.8 FE	E++ £4
250mm F4 F	E+ £3
250mm F4 FE	E+ / E++ £599 - £7
150mm F2.8 FE 250mm F4 F 250mm F4 FE 250mm F5.6 C Black 250mm F5.6 C Chrome.	E+ £2
250mm F5.6 C Chrome	As Seen / E+ £149 - £2
250mm F5.6 CF	Unknown / E++ £4
350mm F5.6 C Black	Exc £4
500mm F8 C Black	E+ £4
250mm F5.6 CF	E++ / Mint- £349 - £4
Cambro 2x Converter	E++ 1
Teleplus 2x Converter Vivitar 2x Converter	E++ S
Vivitar 2x Converter	E+ / E++ £59 - £
70 Chrome Mag	E+/E++£
A12 Black Mag	As Seen / E+ £79 - £
70 Chrome Mag	As Seen / E++ £49 - £1
A16 Black Mag	E++ £1
A16 Chrome Mag	E+ / E++ £149 - £1
A16S Chrome Mag A24 Black Mag	E+ f
A24 Black Mag	E+ / E++ £125 - £1
A24 Chrome Mag	Exc / Mint- £49 - £1
A24 TCC Black Mag	E+£1
A24 Chrome Mag A24 TCC Black Mag E24 Black Mag	E+ / Mint- £199 - £2
H10 Back	E+ 176
Polabasic Mag Finder Magnifier 42459	E++ £
Finder Magnifier 42459	Mint- £
HC Prism	Exc £
NC2 Prism	Exc f
PM Prism PM5 Prism PM90 Prism	E+ £1
PM5 Prism	E+£1
PM90 Prism	E+ / Mint- £225 - £2

M8 Black Body Univ	b	ŀΞ	1.6
M8 Chrome Body Only	E+	3+	1,6
M6 Jubilee Set M6 Jubilee Set M6 Royal Photo Society MP 0.58x Chrome Body Only M7 0.72x Chrome Body Only M6TIL 0.85X BLACK BCDY ONLY	.Unused	31	4,4
M6 Royal Photo Society	.Unused	12	2.9
MP 0.58x Chrome Body Only	Mint	. £	2.2
M7 0.72x Chrome Bodý Onlý	E+	3+	1.4
M6TTL 0.85X BLACK BODY ONLY		Ē÷	28
M6 0.72x Titanium Body Only	Mint	· £	1.4
M6 0.72x Chrome Body Only	E	++	£7
M4 Chrome Body Only		E÷	£7:
M3 Chrome Body Only	E+ £49	g -	25
MD2 Black Body Only		Ĕ+	£3
MDA Chrome Body Only		Ē+	£4
M6 1.72x Chrome Body Only. M6 0.72x Chrome Body Only. M6 0.72x Chrome Body Only. M3 Chrome Body Only. M3 Chrome Body Only. MD2 Black Body Only. MD2 Black Body Only. MDA Chrome Body Only. C Black Body Only. Korica Hexar FF + Somm F2 Zemm F2 R M Black		Ē+	£3
Konica Hexar RF + 50mm F2	.Exc / E	++	16
28mm F2.8 M Black	E	++	28
28mm F2.8 M Black	E	++	£2
35mm F3.5 Summaron		É+	£2
35mm F3.5 Summaron 50mm F1.4 M Chrome 50mm F2 Rigid Chrome 50mm F2 Summicron	E	++	53
50mm F2 Rigid Chrome		E+	25
50mm F2 Summicron	E	++	£3
SOMM F2.8 M Black		44	5%
50mm F3.5 Chrome. 65mm F3.5 Elmar.	E	XC	£2
65mm F3.5 Elmar	E+ £24	5.	£2
90mm F2.8 Chrome (Viso)		E+	£2
90mm F4 Collapsible		E+	£2
90mm F4 Elmar E39E+/E	++ £24	ġ.	£2
135mm F2.8 Black	E+ £24	ġ.	£2
135mm F2.8 M Black As Seen /	E+ £25	Ó٠	£2
135mm F2.8 R 3cam	E	++	£2
135mm F4 M Black		Ē÷	£3
135mm F2.8 R 3cam 135mm F4.8 R 3cam 135mm F4.5 Chrome As Seen Konica 90mm F2.8 M Minotta 28mm F2.8 M	/E+£9	5-	£1
Konica 90mm F2.8 M	E	++	£3
Minolta 28mm F2.8 M	E	++	£3
Voisélandez Allemen E4 4 MC			00

Zeiss 35mm F2.8 C Biocon	Mint- 9499
1.25x Viewfinder Magnifier	Mint-£149
28mm ViewfFinder	E++ £225
Handgrip M	E++ £49 - £79
Lens Carrier M	E++ £79
MR3 Chrome Meter	E+ £75
MR4 Chrome Meter	Mint- £145
Small B&S Head	E++ £40
Universal Polariser M	E++ £199



R9 Black Body Uniy		++ 233
R8 Chrome Body OnlyE	E+ / E++ £34	9-54
NS Black Body Unity  RS Chrome Body Only  R7 Black Body Only  R7 Black Body Only  R6 Black Body Only  R6 Chrome Body Only  R6 Chrome Body Only  R7 Black Body Only  R7 Black Body Only  R7 Black Body Only  R8 Black Body Only  R4 Black Body Only  R4S Model 2 Black Body Only	E	++ £39
R7 Chrome Body Only	E	++ £39
R6 Black Body OnlyE	E+ / E++ £39	9 - 244
Rô Chrame Bódy Only	E	++ £45
R5 Black Body Only	E+ / E++ £19	9 - 529
R5 Chrame Body Only	E++ £24	9-53
RE Black Body Only E+/	Unused £21	9 - 259
R4 Black Body Only	E+ / E++ £14	9-21
R4S Model 2 Black Body Only		
E++/	Unused £24	9 - 949
R3 MOT + Winder F	+ /F++ £23	9-52
SI 2 Anniversary Body Only	F	++ 56
SL2 Black Body Only		F± CAS
SL MOT Black Body Only	F	77 6.30
SI Black Body Only	F	44 63
16mm F2 8 Fishous BOM	F	11 050
24mm F2 8 R 3cam	Evc / E <sub>4</sub> 020	9.03
28mm F2 8 DCS Shift	LM LT LES	71 080
Schneider 28mm F2 8 DCS Shift	1.6	M. 074
20.70mm E2 5.4 5 D 2com E	. /E C24	0 - 02/
20-70mm E2 5-4 5 DOM E	F- 621	9 - 530
R4S Model 2 Black Body Only B1 # / S B3 MOT + Winder SL2 Anniversay Body Only SL2 Black Body Only SL3 Black Body Only SL Black Body Only SL Black Body Only Zemm P2.8 P Sc Shift Schneider Zemm P2.8 PCS Shift Schneider Zemm P2.8 PCS Shift Schneider Zemm P2.8 PCS Shift Schneider Zemm P3.8 PCS Shift	7 E PA	0 - DAI
35-70mm F3.5 P. Isasa E.	4 / Mart. P20	g - 240
30-70mm F4 DOM	+ ) MILIT: 228	9 - 202
35-70mm F4 ROM		TT 201
Comm F2.0 D Moore Tube	<u>-</u>	TT 201
60mm F2.8 K Macro + Iube	Liver I DOG	++ 131
70-210mm F4 H 3camE+/	Unused £28	9 - 700
80-200mm F4.5 H 30am	For JE	E+ 224
SUMM F2.8 R Scam	EXC / E	++ 121
135mm F2.8 H 3camAs See	en / E++ £14	5-11
180mm F2.8 R 3cam	EXC   E+ £34	9-13:
180mm F4 H 3camE	XC / E++ £19	9-525
250mm F4 R 3cam		E+ £44
1.4x Apo Extender H	E++ / M	mt- £44
2x Apo Extender R+	+ / Mint- £42	9-54
2x Extender RE++ /	Unused £14	9-524
1.4x Apo Extender R		E++ £3
Angle Finder R (14300)E+	+ / Mint- £12	5 - £19
Motorwinder R		E+ £4
Motorwinder R Motorwinder R4 Motorwinder R4 Grip Motorwinder R8/R9	E+ / E++ £	35 - £8
Motorwinder R4 Grip		E++ £
Motorwinder B8/R9 F	E+ / E++ £15	9-919

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UR Replica - Dummy	.Unused	
IIIF R/Dial D/A + 50mm F2.8	E+	ç
IIIF R/Dial D/A Chrome Body	E+	ç
IIIF B/Dial Chrome Body	E+	ç
IIIF B/Dial D/A Chrome Body	E+	ç
IIIF B/Dial Chrome Body F	+ 5219 -	ç
IIIC Chrome Body	F+	
IIIA +50mm F2 Summar	F.	ĉ
IIIA Chrome Body	F+	ç
III Chrome + 50mm F2	Eve	ĉ
III Chrome Body Evc / E	+ F225 -	ĉ
IIE B/Dial + 50mm E2 5	- DAMO -	ĉ
IIE P/Dial Chroma Rody	E+	
IIC Chenno + 50mm E3 5	E.	ĉ
IIC Chrome Rocks	E.	
25mm C2 5 Elmor	Eur	ĉ
FOrm C3 Cummer	Eve / E	è
UR Reporta - Dummy  IF RObal DA - Softem P2.8  IFF RObal DA - Softem P2.8  IFF RObal Chrome Body  IFF RObal Chrome Body  IFF BDal Chrome Body  Somm P3.5 Elmar  Somm P4.5 Elmar  Somm P5.5 Somm P4.5  Somm P5.5 Somm P5.5  Somm P5.5 Somm P6.5  Somm P5.5 Somm P6.5  Somm P6.5 Somm P6.5  So	EAL / E+	Ä
Comm C3 E Ded Cools Elmos	EA	ř
SUMMIT F3.5 Ped Scale Elitial	E†	
130mm F4 Elmar	An Coor	2
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200mm F4 leiytExc / E4	+ 1125 -	å
200mm F4.5 Jelyt	EXC	
28Umm F4.8 leiyt	E++	ì
Canon 135mm F3.5		۲
Jupiler 35mm FZ.8	E++	۲
Jupiter 135mm F4	E+£59	•
HICON 28MM F2.8 GH + FINDER	E+	ì
Super Acall 135mm F3.5 Kyoei	As Seer	j
Voigtlander 12mm f5.6 + Finder	E++	5
Voigtlander 25mm F4 + Finder	Mint-	5
200mm F4 Bylt Exc / E- 200mm F4 5 Bylt . 200mm F4 8 Bylt . 200mm F3 8 Bylt . 200mm F3 8 Bylt . Jupter 136mm F2 8 Bylt . Ricch 26mm F2 8 GR + Finder . Super Asall 158mm F3 5 Kyoel . Voollander 12mm F4 + Finder . Voollander 12mm F4 - Finder . Super Real 158mm F2 5 Goor Hellar Finder . Super Real 158mm F2 5 Goor Hellar Finder . Super Real Super Real .	E+	5
Bellows + Colper	E±	ž
FIKUS Hood	<u>E</u> 4	۲
SFTOO 20cm Finder	E4	۰

Mamiya 645 Series   F. 99   Pin Boyl Only   F. 4   F. 90   645   Compides   F. 4   636   645   Boyl Only   F. 4   637   638	VIOOH Finder	E+ £3	
45E Cómplete	Mamiya 645 Series		
45E Body Only.	Pro Body Only	E+ £%	ì
Super Corinjeté - AE Prism	645E Complete	E++ £35	ì
Super Body Only. E + + 29 Mo451 Complete	645E Body Only	E++ £27	١
M6451 Corinjeté F. £14 24mm F4 UID Fisheye E+176 35mm F3.5 C Exc £11 35mm F3.5 N E£ £24 45mm F2.8 C E+17E+125 514 50mm F2.8 C Stift £4 50mm F2.8 N E£ £14 Arstal 55mm F3.5 PCS Shift £4 52 50mm F2.8 N E£ £14 Arstal 55mm F4.5 PCS Shift £4 52 50mm F2.8 N E£ £14 50mm F2.8 N E£ £14 50mm F2.8 N E£ £14 50mm F2.8 N E£ \$14 50mm F2.8 N E£ \$15 50mm F3.5 C E£ \$15 50mm F3.6 C E£ \$15 50	Super Completé + AE Prism	E+ £25	ł
24mm F4 ULD Fisheye	Super Body Only	E++ £5	ķ
24mm F4 ULD Fisheye	M645J Completé	E+ £14	k
35mm F3.5 C	24mm F4 ULD Fisheve	E++ £74	
35mm F3.5 N. E+ (24 45mm F3.6 C. E+ (24 + 12'8); -14 50mm F4.C Shift. E+ (24 + 12'8); -14 50mm F4.C Shift. E+ (24 50mm F4.C Shift. E+ (24 70mm F2.8 Leaf Shutter E+ (24 70mm F2.8 Leaf Shutter E+ (25 70mm F4.5 C U.D. E+ (24 4); -(24 14 5); -(	35mm F3.5 C	Exc £11	ľ
45mm P2.8 C	35mm F3.5 N	E+ £24	
55mm F2.8 N. F. 914 Arst 55mm F4.5 PCS Shift F. 92 Tomm F2.8 Leaf Shutter F. 912 Shomm F2.8 Leaf Shutter F. 913 Shomm F3.6 Leaf Shutter F. 913 Shomm F3.6 Leaf Shutter F. 913 Shomm F4.6 C LLD F. 914 Shomm F4.6 C LLD F. 914 Shomm F4.6 C LLD F. 914 Shomm F3.6 C LLD F. 914 Shomm F3.6 C F. 914 Shomm F4.6 C F.	45mm F2.8 C	E+ / E++ £125 - £14	k
55mm F2.8 N. F. 914 Arst 55mm F4.5 PCS Shift F. 92 Tomm F2.8 Leaf Shutter F. 912 Shomm F2.8 Leaf Shutter F. 913 Shomm F3.6 Leaf Shutter F. 913 Shomm F3.6 Leaf Shutter F. 913 Shomm F4.6 C LLD F. 914 Shomm F4.6 C LLD F. 914 Shomm F4.6 C LLD F. 914 Shomm F3.6 C LLD F. 914 Shomm F3.6 C F. 914 Shomm F4.6 C F.	50mm F4 C Shift	E++ £36	ł
Arset 55mm F4.5 PCS Shift	55mm F2.8 N	E+ £14	k
70mm £2.8 Loaf Shutter E. € 128 50mm £2.8 Loaf Shutter E. € 13 50mm £4 Mazro C. Minf. € 17 105-210mm £4 Sct ULD. E. € 149 - 524 145mm £4 Sct 15 Cous C. E. € 149 - 524 150mm £2.8 A. E. € 15 E. € 149 - 524 150mm ₹3.5 C. E. € 140m € 203 - 11 150mm ₹3.5 N. AS Seen £ 155 - 59 150mm ₹4 C. AS Seen ₹5 € 59	Arsat 55mm F4.5 PCS Shift	E+ 924	į
80mm F2 8 Leaf Shutter 80mm F4 Macro C	70mm F2.8 Leaf Shutter	E+ £12	į
80mm F4 Macro C         Mint. 517           105-210mm F4 S C UID.         E+1 C19-24           145mm F4 Soft Focus C         E+ £16           150mm F2.8 A         E+1 E+ £149-£24           150mm F3.5 C         E+ Mint. 599-£11           150mm F3.5 N         As Seen (E+ £95-29           150mm F3.5 N         As Seen (E+ £95-29	80mm F2.8 Leaf Shutter	E+ £13	ŀ
145mm F4 Soft Focus C	80mm F4 Macm C	Mint- £17	١
145mm F4 Soft Focus C	105-210mm F4.5 C ULD	F+ \$149 - \$24	į
150mm F3.5 C	145mm F4 Soft Focus C	F++ 916	
150mm F3.5 C	150mm F2 8 A	F+ /F++ \$149 - \$24	
150mm F3.5 N	150mm F3 5 C	F+ / Mint- 989 - 911	į
150mm F4 C As Seen / E++ £59 - £9	150mm F3 5 N	As Seen / F+ 985 - 99	,
210mm F4 CAs Seen / E++ £59 - £13	150mm F4.C	As Seen / F++ 059 - 00	,
E1011111 1 7 0 1111111111111111111111111	210mm F4 C A	s Seen / F++ 959 - 913	į
	E-10-1111	0 000m = /T 200 - 216	۰

300mm F5.6 C	Exc £149
500mm F8 C Refley	F++ / Mint. 0300
Teleplus 2x Converter	E++ £39 E+ / E++ £35 - £49
Vivitar 2x Converter	E+ / E++ £35 - £49
120 Insert	E++ £10
120 Super Mag	E++ £35
135N Pro Mag	E+ £75
135N Super Mag	E+ / Mint- £75 - £85
220 Insert	Exc / E++ £9 - £20
Polaroid Mag	E+ / E++ £20 - £25
AE Prism Finder (FK402).	E+ / Mint- 289 - 299 E+ / Unused 2129 - 2199
AE Prism Finder N	E+ / Unused £129 - £199
AE Prism Finder 645	E+ £79
CDS Prism Finder 645	As Seen £39
Prism Finder N	E++ £119 As Seen / Mint- £29 - £59
Prism Finder 645	As Seen / Mint- £29 - £59
Auto Extension Ring 1	E+ £20
Auto Extension Tube 2	E+ / E++ £20 - £29
Auto Extension Tube 3S	E+ £25
Auto Macro Spacer	Mint- £25
Bellows Stand/Copier	Mint- £35
Deluxe Grip	Unused £29 E++ £29
Flash L Grip (GL402)	E++ Ω29
Flash L Grip (Super/Pro) .	E+ / Unused £15 - £25
Power Drive N	Exc / E+ £49 - £59
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55mm F2.8 AF	
55-110mm F4.5 AF	F++ \$749 - \$899
80mm F2.8 AF	F_+ C240
105-210mm F4.5 AF	E++ 0540
120mm F4 Macro MF	(Mist. 2200 - 21 000
150mm F3.5 AF	E . COAO
ISUMMI FS.S AF	E+ 1349
210mm F4 AF ULD	E++ 7033
120/220 Mag 645AF/D	E++ £99 - £175
Polaroid Mag 645AF/D	E++ £39

Mamiya 7/7II Series		
7 Body Only		2499
150mm F4.5 LE+/E+	+£2 <u>9</u> 9 -	2449
50mm F4.5 L + Finder	E++	2849

Mamiya RB67 Series		
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Pro SD CompleteE++ £4	ää.	PEAC
Pro S Complete	40	CARO
Pro S + MagazineE+ / E++ £3	19-	0470
Pro 5 + magazine	<u>.</u> E+	11/3
Pro S Body + WLF		2128
Pro S Body OnlyExc./	E+	£149
50mm F4.5 C	.E+	1259
140mm F4.5 C Macro	.E+	£199
180mm F4.5	689	- 600
180mm F4.5 CAs Seen / E++ 5	ÃÕ.	P140
180mm F4.5 KL-A E+ / E++ £1-	40 -	0040
250mm F4.5 C		
250mm F4.5 C	· <u>E</u> +	1 103
Vivitar 2x Converter	Ŀ+	1,43
Pro 220 MagAs :	See	n £35
ProS 120 Mag (6x4.5cm)	Mint	- £59
ProS 220 Mag	E++.	£145
ProSD 6x4.5cm Mag	Min	1 975
Extension Tube No1E+ / E++ £	65 -	F115
Extension Tube No2 E++ / Unused !	210	000
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Pro Complete + AE Pris	E+ 2591 E+ 2541 E+ 2491 Exc / E++ 2299 - 2361
Pro Complete	E+ £549
37mm F4.5 Fisheve Z	E+ £496
50mm F4.5	Exc / E++ £299 - £369
75mm F4.5 Shift W	E+ / E++ £399 - £54 E+ £390 E+ / E++ £219 - £250
100-200mm F5 2 W	F+ 539
140mm E4.5 W Macro	F4 / F44 F219 - F250
150mm F3.5 W	Mint. C270
190mm E4 Coff UCE DA	Mint- £379 E++ £499 - £599
100mm E4 5	Miet. 0000
100mm E4.5 W	
100mm F4.5 W	E+ / E++ £149 - £39:
180mm F4.5 WN	E+/E++1149-1393
210mm F4.5 Apo	E++ £47
250mm F4.5	E++ £17/ E+ / E++ £199 - £22/
250mm F4.5 W	E+/E++£199-£22
350mm F5.6 Apo	E+ / E++ £649 - £79
360mm F6	E+ \$29 E++ \$24
1.4x Converter	E++ £249
120 Pro Mag	Ex Demo / Unused 965 - 989
120 Pro Mag (6x4.5)	Ε+ £145
Polaroid Mag	E+ £14 E+ £35 - £36 As Seen / E++ £149 - £173
AE Prism Finder	As Seen / E++ £149 - £179
Prism Finder	E+ £85
Waist Level Finder	E++ 969
Extension Tube No.1	F++ 98
Extension Tube No 2	E++ 98 E++ 97
Flach I Grin	E+ £2
Winder II	E+ 250
WINDS II	



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5 Body Only	E+ £239
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25-20011111   0.0-0.0 A1 D	E. P100
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Sigma 17:35mm F2.8-4 EX Sigma 17:70mm F2.8-4.5 D Sigma 18:mm F3.5 AF Sigma 18:35mm F3.5-4.5 A Sigma 18:50mm F2.8 FY D	eye
Sigma 17-35mm F2.8-4 EX Sigma 17-70mm F2.8-4.5 D Sigma 18mm F3.5 AF Sigma 18-35mm F3.5-4.5 A Sigma 18-50mm F2.8 EX.5 AP Sigma 18-50mm F3.8-5 AP	eye
Sigma 17-35mm F2.8-4 EX Sigma 17-70mm F2.8-4.5 D Sigma 18-35 AF Sigma 18-35mm F3.5-4.5 A Sigma 18-50mm F3.5-4.5 A Sigma 18-50mm F3.5-5.6 D	eye
Sigma 17-35mm F2.8-4 EX Sigma 17-70mm F2.8-4.5 D Sigma 18-mm F3.5-4.5 A Sigma 18-35mm F3.5-4.5 A Sigma 18-35mm F3.5-4.5 A Sigma 18-50mm F3.5-5.6 D Sigma 18-250mm F3.5-5.6 D Sigma 18-250mm F3.5-5.6	eye E++ £359 E+ £129 C Macro E++ £179 Unused £179 F E++ £39 C Macro E++ £199 C Macro E++ £199 C Unused £69 DC OS E++ £319
Sigma 17-35mm F2.8-4 EX Sigma 17-70mm F2.8-4.5 D Sigma 18mm F3.5-4.5 A Sigma 18-35mm F3.5-4.5 A Sigma 18-50mm F3.5-5.6 Sigma 18-50mm F3.5-5.6 Sigma 20mm F1.8 DG RF	eye
Sigma 17-35mm F2.8-4 EX Sigma 17-70mm F2.8-4.5 D Sigma 18-mm F3.5-4.5 A Sigma 18-35mm F3.5-4.5 A Sigma 18-35mm F3.5-5.6 D Sigma 18-50mm F3.5-5.6 Sigma 20mm F1.8 DG RF. Sigma 24MM F1.8 D EX DG Sigma 24MM F1.8 D EX DG	eye
F601 Body Only.  F601 Body Only.  10.5mm F2.8 G.A.F ED DX III.  10.5mm F2.8 G.A.F ED DX III.  10.5mm F2.8 G.A.F ED DX III.  12.5mm F2.8 G.A.F ED DX III.  13.5mm F2.8 G.A.F ED DX III.  13.5mm F2.8 G.A.F ED DX III.  13.5mm F2.8 G.A.F ED DX III.  14.5mm F2.8 A.F ED DX III.  15.5mm F2.8 B.F FS ED DX III.  15.5mm	eye

Sigma 120-400mm F4.5-5.6 APO DG OS I	4SM	
-9	E++ 5	149
Sigma 300mm F2 8 APO EX DG HSM Mil	nt- P1	60
Sigma 300mm F2.8 APO EX DG HSMMi Sigma 300mm F2.8 D Apo EX HSM	F1 44	30
Tammo 19.200mm E2 E E & VD Di II	T 2.	00
Tommo 20 200mm E3 5 6 2 VD	E	7.0
Tamron 25-200mm F3-56-8 AT VIII Tamron 55-200mm F4-5.6 Di II Tamron 70-210mm F2-8 SP AF LD Tamron 200-400mm F5-6-8 FLD Tokina 28-90mm F2-6-28 ATX Pro Tokina 28-90mm F2-6-28 ATX Pro	-E+3	10
Tamron 55-200mm F4-5.6 DI II	E++	10
Tamron 70-210mm F2.8 SP AF LD	E++ :	30
Iamron 200-400mm F5.6 AF LD	E++ :	24
Tokina 28-70mm F2.6-2.8 ATX Pro	E++ 5	24
Tokina 28-80mm F2.6-2.8 ATX Pro	E++ !	24
Tokina 28-80mm F2.8 ATX Pro	E++ §	24
Tokina 28-80mm F2.8 ATX Pro	/int- 9	24
Visitor 28,70mm F2 9 Sorice 1	Irod (	24.44
Vivitar 28-105mm F4-5 6 AF Lin	nused	55
Zeiss 18mm F3 5 ZF Distanno 1	Mint.	F74
Zoice 25mm F2 8 ZF Distagon	F44 I	250
Vivitar 28-105mm F4-5.6 AF UI Zeiss 18mm F3.5 ZF Distagon Zeiss 25mm F2.8 ZF Distagon Zeiss 28mm F2 Distagon ZF	first.	070
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MF20 DatabackE+ / Unused	POE	čč
ME22 Nulli Control BackE+7 Unused	120°	20
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MF25 Databack	E+	12
MF27 Databack (F5)E++ / Unused	£79 -	73
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ZUMM FZ.8 UW NIKKOF	E++ 1 199
24mm F2.8 Al	AS Seen 149
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35mm F2 8 Al	F_+ 0106
25mm E2 5 DC Club	E 0200
05 70mm E0 0 A E AIC	Eve / Housed 000 0450
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70.210mm E4 E E 6 AIC	E. PEO
95mm E9 AIC	E . 000c
100mm F0 0 Corine F	E7 L223
100mm F2.6 Series E	Unused £1/5
105mm F2.5 Al	E++£195
105mm F2.5 AIS	E++1225
105mm F2.5 Non Al	
	L/U_ LOO
135mm F2.8 Auto Q	Unused £165
135mm F2.8 Auto Q 135mm F2.8 Non Al	Unused £165 E+ £45
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Non Al	Unused £165 E+ £45 Exc / E+ £49 - £65
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Non Al 135mm F35 Non Al	Unused £165 E+ £45 Exc / E+ £49 - £65 E+ £75
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135mm F2.8 Auto Q	Unused £165 E+ £45 Exc / E+ £49 - £65 E+ £75 Unused £2,499 E+ £349
135mm F2.8 Auto Q	Unused £165 E+£45 - £65 Exc / E+£49 - £65 E+£75 Unused £2,499 E+£2,299 E+£2,299 E+£1 Mint,£240 - £340
135mm F2.8 Aufo Q. 135mm F2.8 Non Al. 135mm F3.5 Non Al. 135mm F3.5 Non Al. 180-600mm F3.6 FFED AIS. 180mm F2.8 Al. 200mm F4. Al. Micro. 200mm F4. AIS Micro.	Unused £165 E+ £45 Exc / E+ £49 - £65 E+ £75 Unused £2,499 E++ £349 E+ £2,299 E+ / Mint- £249 ,£349
135mm F2.8 Auto Q. 135mm F2.8 Non Al. 135mm F3.5 Non Al. 135mm F3.5 Non Al. 135mm F3.5 Non Al. 180-600mm F3.1 FED AIS. 180mm f2.8 Al. 200mm F4.NS Micro. 200mm F4.NS Micro. 200mm F4.NS Micro.	Unused £165 E+ £45 Exc / E+ £9; E+ £55 Unused £2,499 E+ £1349 E+ £2299 E+ / Mint- £249 - £349 E+ £279
135mm F2.8 Auto Q. 135mm F2.8 Non Al. 135mm F3.5 Non Al. 135mm F3.5 Non Al. 135mm F3.5 Non Al. 135mm F3.5 Non Al. 136mm F3.6 F1.0 Al. 180mm F2.8 Al. 200mm F4.8 Micro. 200mm F4.8 Micro. 200mm F5.6 Medical	Unused £165 E. £45 Exc / E+ £49 - £65 E+ £75 Unused £2,499 E++ £349 E+ £2,299 E+ / Mmt- £249 - £349 E+ £79 E+ £499 E+ £499
135mm F2.8 Non AI 135mm F2.8 Non AI 135mm F3.5 Non AI 135mm F3.5 Non AI 135mm F3.6 Non AI 180-600mm F3.6 FED AIS. 200mm F2.8 AI 200mm F4.8 Micro 200mm F4.8 Micro 200mm F4.8 Micro 200mm F4.8 Micro 200mm F4.8 Micro 300mm F4.5 ED AIS.	Unused £165 Ex / E+ £45 Ex / E+ £45 Ex / E+ £45 Ex / E+ £45 Unused £2,499 E++ £349 E++ £349 E+ £249 E+ / Mint- £249 E++ £49 E++ £499 E++ £499 E++ £499
135mm F2.8 Nun Q. 135mm F2.8 Nun AI. 135mm F3.5 Nun AI. 135mm F3.5 Nun AI. 135mm F3.5 Nun AI. 180mm F3 FFED AIS. 180mm F2.8 AI. 200mm F4 NIS Micro. 200mm F4 Nun AI. 200mm F5.6 Medical. 300mm F4.5 ED AIS. DE-3 Prism.	Unused 2165 Exc / E+ 249 - 266 Exc / E+ 249 - 266 Exc / E+ 249 - 266 Unused 22, 499 E++ 2349 E++ 2349 E++ 249 E++ 249 E++ 249 E++ 249 Unused 22, 499 E++ 2269 Unused 2125
135mm F2.8 Non AI. 135mm F2.8 Non AI. 135mm F3.5 Non AI. 135mm F3.5 Non AI. 135mm F3.5 Non AI. 135mm F3.5 Non AI. 135mm F3.6 Non AI. 1200mm F2.8 AI. 200mm F4.8 Nicro. 200mm F4.8 Nicro. 200mm F4.8 Mor AI. 200mm F4.5 ED AIS. DW-3 WAIST LEVEL FIND. DW-3 WAIST LEVEL FIND.	Unused C165 Ex (F 494 - 565 Ex (F 494 - 594)
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135mm F2 8 Aufo Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 180-600mm F3 IFED AlS 180mm F2 8 Al 200mm F2 IFED AlS 200mm F4 Non Al 200mm F4 Non Al 200mm F4 SED AlS DE-3 Pisam DE-3	Unused £165 Exc /E+ £4 £6 Exc /E+ £6 £6
135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 130mm F2 8 Al 130mm F2 8 Al 130mm F2 8 Al 130mm F2 8 Al 130mm F2 4 St Medical 300mm F4 5 Medic	Unused £165 Exc / E+ 24-6 Exc / E+ 24-6 E+ 27-6 E+ 27-7 Unused £14-99 E+ 224-9 E+ 224-9 E+ 224-9 E+ 225-6 E+ 225-6 Unused £125 E+ 24-6 E+ 44-6
135mm F2 8 Aufo Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 180-600mm F3 IFED AlS 180mm F2 8 Al 200mm F4 Non Al 200mm F4 Non Al 200mm F4 Sh Midro 200mm F4 Sh Midr	Unused 1165 Exc / E+ 24 9 165 Exc / E+ 24 9 165 Exc / E+ 24 9 165 Exc / E+ 249 Ext / E+ 2299 Ext / E+ 2299 Ext / E+ 229 Ext / E+ 225 EX / E+ 230 Ext / E+ 230
195mm F2 8 Auto Q 195mm F2 8 Non Al 195mm F3 5 Non Al 195mm F3 5 Non Al 195mm F3 5 Non Al 190-600mm F3 IFED Al 190mm F2 8 IFED Al 200mm F2 IFED Al 200mm F4 5 Medical 300mm F4 5 ED Al 500mm F4 5 Medical 300mm F4 5 ED Al 500mm F3 Medical 195-3 Prism DW-3 WAIST LEVEL FIND Extension Libe PK11 Extension Libe PK11 F1 Delaback MF14 Delaback	Unused [116]  Exc /E+ £49 - £66  Exc /E+ £49 - £66  Unused [2 488]  Exc /E+ £349  Exc /E+ £459
135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 130mm F3 5 Non Al 130mm F3 6 Non Al 130mm F2 8 F1 E1 Al 200mm F4 H3 Moreo 200mm F4 Non Al 200mm	Unused [1:6]  Exc / E+ 249- E66  Exc / E+ 249- E66  Unused 12:499  E+ 23:49  E+ 249- E+ 23:49  E+ 4499  E+ 4499  E+ 4499  E+ 4499  E+ 4499  E+ 4499  E+ 54 5494  Exc [54]  Exc [55]
135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 130mm F2 8 Non Al 130mm F2 8 L 200mm F2 145 Maior 200mm F4 4 So Micro 200mm F4 4 So Micro 200mm F4 5 Medical 300mm F4 5 ED Al 5 De 13 Pisson DW-3 WAIST LEVEL FIND Extension Libe PK11 Extension Libe PK11 Extension Libe PK11 F1 Databack MF4 Revind Back MF6 Revind Back	Unused [15]  Exc /E+ £49 - £56  Exc /E+ £49 - £56  Exc /E+ £49 - £56  Unused [2 499 - £97  Unused [2 499 - £97  Exc /E+ 299 - £97  Exc /E+ 299
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185mm F2 8 Aufo Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 180+600mm F3 FEN F8 180+600mm F3 FEN F8 180+600mm F3 F8 180+600m F3 180+600m F	Unused [156] Ext /E+ F49 - E66 Ext /E+ F49 - E49 Ext /E+ F49
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135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 6 Pal 135mm F3 6 Pal	Unused 1165  Ex / E+ 249  Ex / Ex
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135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 130mm F3 5 Non Al 130mm F3 6 No	Unused [156] Exc / E+ (49- 156) Exc / E+ (49- 156) Exc / E+ (49- 156) Unused 12 (49) E+ (234) E+ (234) E+ (244)
185mm F28 Aufo Q 135mm F28 Non Al 135mm F28 Non Al 135mm F35 Non Al 135mm F35 Non Al 180+000mm F3 IFED AIS 200mm F4 MS Micro- 200mm F4 MS Micro- Edward MS Micro- 15mm F5 Medical 15mm F45 ED AIS 15mm F45 ED	Unused [156]  Exc /E+ £49 - £66  Exc /E+ £49 - £66  Unused [2 489 - £66]  Unused [2 489 - £66]  Exc /E+ £349 - £66  Exc /E+ £349  Exc /E+ £349  Exc /E+ £349  Exc /E+ £349  Exc /E+ £499  Exc /E+ £36 - £40  Unused £79  Exc /E+ £36 - £40  Exc /E+ £456  Mint £269  Mint £269  Mint £269  Exc /E+ £4166  Ex
135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 130mm F3 5 Non Al 130mm F3 6 Non Al 130mm F3 6 F1 Al 130mm	Unused 1165 Exc / E+ 249- E66 Exc / E+ 249- E66 Exc / E+ 249- E66 Unused 12.499 E+ 22.99 E+ / Mint 224+ 2349 E+ 2499 Exc / Mint 2499 Mint 2499 Mint 2499 Exc / Let / L
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135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 135mm F3 5 Non Al 130mm F3 5 Non Al 130mm F3 6 Non Al 130mm F2 8 F1 F1 D Al 200mm F4 F1 F1 D Al 200mm F4 Non Al 200mm F4 Non Al 200mm F4 Non Al 200mm F4 Non Al 200mm F4 F1 D Al 200mm F4 Non Al 100mm F4 Non Al	Unused [156] Exc / E+ 249- E66 Exc / E+ 249- E66 Exc / E+ 249- E66 Unused [24,99 E+ 22,99 E+ / Mint : 2249- (34) E+ 24,99 E+ 24,99 E+ 24,99 E+ 24,99 E+ 24,99 E+ 24,99 E+ 25,99 E+ 26,99 E+ 26,99 E+ 26,99 E+ 26,99 Exc / E+ 26,99 Exc
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135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 6 PA B 135mm	Unused [1:6]  Exc / E+ 249- E66  Exc / E+ 249- E64  Exc / E+ 249- E84  Exc / E+ 259- E86  Exc / E+ 266  Exc / Exc
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135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 5 Non Al 130mm F2 8 F1 Al 130	Unused 11:65  Exc / E+ 249- E66  Exc / E+ 249- E66  Exc / E+ 249- E66  Unused 12:499  E+ 2349  E+ 2499  Exc / E
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135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F2 8 Non Al 135mm F3 5 Non Al 135mm F3 6 Medical 135mm F4 5 Non Al 135mm F4 Non Al 135mm F4 5 Non Al 135mm F4 1 No	Unused 1165  Exc / E+ 249  Exc / E+ 250  Exc / Exc / Exc / E+ 250  Exc / Exc / Exc / E+ 250  Exc /
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135mm F2 8 Auto Q 135mm F2 8 Non Al 135mm F3 8 E	Unused [156]  Exc / E+ 249 - E66  Exc / E+ 249  Exc / E+ 259  Exc / E+ 259  Exc / E+ 259  Exc / E+ 266  Exc / Mint 226  Mint 226  Mint 227  Mint 226  Mint 226  Exc / E+ 266
185mm F2 8 Aufo Q 135mm F2 8 Aufo Q 135mm F2 8 Non Al 135mm F2 8 Non Al 135mm F3 8 Non Al 130mm F3 F1 F1 Al 135mm F3 Non Al 130mm F3 F2 F1 F1 Al 130mm F3 F2 F1 F1 Al 130mm F3 F2 F1 F1 Al 130mm F3 F2 F1 Al 130mm F3 F3	Unused 12:65 Exc / E+ 249- E66 Exc / E+ 249- E76 Exc / E+ 250- E76 Exc / Exc / E76 E
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FA Black Body Only FA Chrome Body Only FA Chrome Body Only FA Chrome Body Only FEZ Black Body FEZ Black Body Only FEZ Black Body Only FEZ Black Body Only FEZ Black FE	Unused 12:65  Exc / E+ 549 - 156  Exc / E+ 549 - 156  Unused 12:49  E+ 2:299  E+ / Mint- 12:49 - 13:49  E+ 2:299  Exc / Ex

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OM4Ti Black + 50mm F1.8		E+ £	299
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OM30 Chrome + 50mm F1.8	As S	een	283
OM20 Chrome Body Only	E+ f	39 -	£49
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OM10 Chrome Body Only	Exc / E+ f	29 -	£30
OM101 + 50mm + 35-70mm -	+ 70-210mm		
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28mm F2.8 Zulko	E+/E++£39-	£
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50mm F2 Macro Zulko 50mm F3.5 Macro Zulko	E - 000 - 0	36
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50-250mm F5 Zuiko 55-200mm F4 Zuiko	E++ 1288 - F	39
55-200mm F4 ZUK0	E+/E++199-1	15
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135mm F3.5 Zuiko	Unknown / E+ £29 - :	£3
135mm F4.5 Macro Zuiko 135mm F4.5 Zuiko Macro	E+£	13
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180mm F2.8 Zuiko	E+£	34
180mm F2.8 Zuiko 200mm F4 Zuko	F+/F++£49-	Ç¢
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400mm F6.3 Zuiko	F++ (Mint, f)	ŝċ
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600mm F6.5 Zuiko F280 Flash F10 Ringflash F18 Flash	E .	2
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45mm F4 SMC 55mm F4 Six Six M2 55mm F4 Six M2 55mm F4 Six M2 90-180mm F4 Six M2 135mm F4 Macro Takumar 150mm F2 8 Takumar 150mm F2 8 Takumar 150mm F2 8 Takumar 150mm F4 Takumar 150mm F3 Makamar 150mm F3 Makamar 150mm F3 Makamar 150mm F4 Takumar 150mm F3 Makamar 150mm F4 Takumar 150mm F3 Makamar 150mm F4 Takumar 150mm F3 Makamar 150mm F4 Takumar 150mm F4 Takumar 150mm F4 Takumar 150mm F4 Takumar 150mm F4 Takumar 150mm F4 Takumar	Exc 119 Exc 115 Ex 229 - 132 Ex (229 - 132 Ex (22 - 134) - 122 Ex (22 - 134) - 124 Ex (22 - 134) - 124 Ex (24 - 139 - 124 Ex (24 - 139 - 124 Ex (24 - 139 - 124 Ex (25

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120mm F5.6 HFTE++ £399
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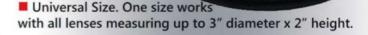
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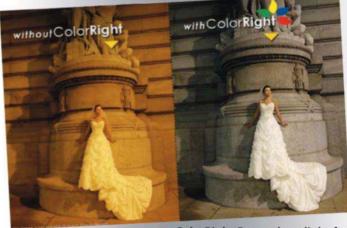
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ARC HASSELBLAD 35/75mm LENS£ASK ARC HASSEIBIAD+45mmfrom£2675 ARCA 10x8,5x7,5x4 Outfits£ASK BESSA LT//R-2-3-4 BODIES£135-£495	LEICA CL/ANNIV body £325-£795 MINOLTA CLE 28, 40, 90, OUTFIT £1695 LEICA M4, CHR/BOXED/ASNEW £NEG LEICA MR4, CASED, ASNEW £295 LEICA M4 CASE, BOXED, UNUSED £325	9 WALKER TITAN 5x4, superb £1995 WIDELUX 150 PANORAMA(120) £1995 WESTON EUROMASTER-11, NEWCELLS £159	PANASONIC DVC/100A £895-£1945 SONY PD150/170/NEW £875-£1475 SONY IP1/5/7 NEW £375-£575 SONY VX1000/2000 £495-£1275 SONY VX1000/2000 £2245	PHASE 1 P25.22MP(V)/(H)	200mm f2.8 Apo_unused?     £745       300mm f2.8APO-A Cased     £2495       75-150mm/105-210mm c/n     from£255       120 backs Polaroid backs     from £65       AE Prism/Right Angle finder     from£115	NIKON MD4 (F3) unused £199 NIKON TC 14E AFI £245 -NIKON-SW 65mm f4 COPAL £795 NIKON 135mm f5,6 COPAL £445	
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BRONICA 60/180PE UNUSED?	LEIGA PRADO-66 +300mm 12.8	6 ZEISS 33mm 12,8LACK-CON IAREX £995 6 ZONE-V1 SPOTMETER (NOT LED) £375 6 ZUIKO 21mm f2 0M. SUPERB £795 6 ZUIKO 24mm SHIFT/ASNEW£1495-£1995	PHONE/EMAIL US  CANON AF FOS 1DS MK111 LOW USAGE \$3750	503CX/CXI+80CF+A12 £895-£1375 500C/CM.complete Various £445-£995 500C.500CM Bodies £95-£225 500EL/M bodies £145-£275 30mm Distagon/CF/UNUSED? £1675-£3795	MINOLTA/SONY ALPHA-LARGE STOCKS.PHONE/FAX/EMAIL NIKON AF F6 BODY/unused?£995-£1495	NIKON MB-16 F80, new         £89           NIKON EH-62A ac adapter         £69           NIKON D50 battery grip         Hahnel         £89           NIKON LS30 Coolscan III         £295           NIKON EN-EL2 Clpx 35-4500         £39	
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Canon FD 50-300mm L+Hood,nice £1475 CANON FD 300f4/300f2.8 £345-£1595 CANON FD 400mm f2.8,800mm5.6 £NEG CANON VT/V1T+50mm(L39) £NEG CANON 50mm f1.2 L39 £495-£745	MINOLTA 70-210f4 CASED ASNEW £295 MINOLTA APO 100-300/400mm £295-£695 MINOLTA/SONY 170-500 SIGMA DG £544 MINOLTA/SONY 600f8 SIGMA, NEW? £575 MINOLTA/SONY 35-105f2.8 TMRN £475	USED DIGITAL SLR CAMERAS AND LENSES CANON 1DS MK111,LOW USAGE23750	20mm/24mmf2.8USM/asnew£245-£375 24mm TSE,45mm TSE/asnew£525-£895 28mm 12.8	250mm CCT/CF/CFi £375-£1395 250mm F4 F/FE/NEW £775-£1575 350mm F5 6 C/Ct from£675 350mm F8 FE/NEW? £2475-£3995 500mm F8 Apo-Tessar £388 140 – 250mm Variogon from £795	180mm f2.8 AF/D £245-£495 200mm f3.5 IFED-F3-AF £Neg 300mm f2.8 AF/D £895 £1995 300mm f2.8 AF Tamron LD-IF £995 300mm f4/AFS/asnew £495-£345	OLYMPUS Li-30B battery, new £29 PANDRAMA 35mm CAMERAS £ASK PENTACON 6/TL+Lenses £ASK PENTAX SIGMA 50/105 MAKRO £ASK PENTAX SUPER-A MOTORDRIVE £145	
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CANON 24-70 TZ, 8L/asnew	NIKON 18mm f3.5 AIS £495-£895 NIKON 18mm f4 AI,rare. £744 NIKON ZEISS 50f1.4,NEW? £495 NIKON 60mm f2.80 Micro £175-£295 NIKON 85mm f1.4 AIS £495-£875	6 PANASONI GHT+14-140, ASNEW £745 6 PAN-LEICA 45mmMACRO UNUSED £545 6 PANASONIC 45-200mm, BOXED £275 6 SAMSUNG 6220.14.6mp, NEW £549 6 SONY A100/350/700 bodies £189-4275	28 - 105mm/MK11	Filter series 60 CB1.5         £ask           Polarising Filter S60 New         £185           Polarising Filter S70 NEW         £225           Softar I,II,III S60 new         £ask           Softar 1 series 70.NEW         £175	MC30,MC20 Remotes/New	ROLLEI 6001/3/8 comp £595/£995 ROLLEI 6006 COMP,ASNEW £699 ROLLEI 6008 integral II as new £neg ROLLEI 6008 integral II as new £neg ROLLEI PO /S 40to250mm lenses £ask	
CANDIN 70-200 12 B.U/S £945-£1375 CANDIN 70-200 14 U/S £375-£849 CANDIN EOS 100-400U IS £945-£1095 CAF-SIGMA 50-500 EX-HSM £1595-£1895 CAF-SIGMA 120-30012 8 £1595-£1895 CAF-SIGMA 100-30014 ASNEW £875 CAF-12-24 KNRA-DX/SIGMA £3585-£399	NIKON 105f1.8/135f2 AIS. £499-£895 NIKON 120 MEDICAL/NEW? £745-£1495 NIKON 200mm F2 ED AIS £1795-£2975 NIKON 600 15.6/4/AIS £1895-£3995 NIKON D300/700/D3/UNUSED £ASK	NIKON D70/70s/D100	50-500mm SIGMA/NEW £795-£1045 100-400mm LIS/asnew £895-£1175 70-200mm f2.8SIGMA/NEW £475-£655 170-500mm SIGMA asnew £545	R release unit 555ELD, NEW	OLYMPUS 35mm, HUGE STOCKS PHONE/FAX/EMAIL PENTAX 35mm, 645, 6x7 HUGE STOCKS	ROLLEI P11 6x6cm PROJECTOR	
CANON MR14 RINGFLASH £425 CONTAX N1 BODY/UNUSED £345-£695	NIKON 12-24mm AFS £5/5-£698 NIKON-TOKINA 12-24DX £368 NIKON 14-24,24-70mm N £975-£1125 NIKON 17-35mm 12.8 AFS £995-£1498 NIKON 17-55mm 12.8DX £645-£875	9 NIKON DZX/DZXS	Extender 2x 1.4x/11	HASSEL/METZ 4504 TTL FLASH£295  LEICA M KONICA HEXAR-RF KIT£995-£1495 FOCOMAT 11c,(Last)+ILFD 500HD£Neg LEICA M8,BI/Chi/BXD UNUSED£ASR	PHONE/EMAIL PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6,35mm Huge Stocks	RÖLLEI 6x6 proj lens 110-160mm £345 SEKONIC L778 SPOT METER £445 SIGMA 12mm Fisheye T mount £545 SIGMA 600mm MF.DM.MD.NIK £345 SIGMA 180mm Macro CAF/NAF £475 SIMAR P 10x8 SIMAR P 2 10x8 £3	
CONTAX 25mm,28mm/MM£195-£445 CONTAX 85mm f1.4/MM£375-£575 CONTAX 75 CONTAX T2 CONTAX T2 CONTAX T3 CONTAX T	NIKON 20-35mm 12.8 AFD£445-£795 NIKON 16-85DX ASNEW£165-£245 NIKON 18-70/135 DX AFS£165-£245 NIKON 18-200mm VB£375-£475	5 OLYMPUS E420-520+14-45 £225-£345 5 OLYMPUS HLD-2+BTRY £169-£225 5 OLYMPUS 7-14mm,UNUSED £1195 5 OLYMPUS 50mm t2 MACRO £345-£425	ACCESSORIES GALORE£PLEASE ASK  CANON MF(CANON FD) CANON F1N asnew UNUSED£1125 CANON F1N WL Finder unused£195	LEICA M1.b0DIES £695-£995 Leica M2 Black Paint unused £neg LEICA M3 BLACKPAINT, Orig £neg	PHONE/EMAIL  BRITISH/GERMAN CLASSICS, FOLDERS. ASK US	SINAR P2 5x4, as new         £offers           SINAR P2, 10x8 & 5x4	
CONTAX DATABACK-12 GOLD	NIKON 28-45mm Al.scarce	5 LEICA 14-50mm 12.8-4(4/3rd)	CANON Speedfinder-Old F1 £275 CANON F1n(old)+Motor+250Mag £995 F1N/AE,various+MOTORDRIVE £225-£695 F1/n (original) various £145-£445 F1,LAKE PLACID.used £495	Leica MS Late dw.glass p/p. 2ask Leica MS No. 700xxx(1stbatch) 2neg Leica MH BODY/BXD-ASEW 15595-1598 Leica MB BODY SEW 2595-1295 Leica MB BODY Leica MS BODY 2595-1295 Leica MB Platin+50f1.4.unused? £5950 M5 TITANIUM BOXED, UNUSED 21995	STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA OC-1100 OFFCAM CABLE £59 MINOLTA RC-1000L/RC-1000/EC1000 £49	SUPER SYMMAR 80mm f4 £1275 SUPER IKONTA IV (6x6) £399 TAMRON 28-105f2.8 CAF.NEW £495 TAMRON 4F 300mm f2.8 NAF £995 TAMRON 500mm MIRROR £3sk	
CONTAX 645 compt-Digitack £talk CONTAX 635 Smm 120M4RO £1195-£148 CONTAX 62+45mm/BLACK/NEW7 £575-£995 CONTAX 61 £185E59BLACK/NEW £48K DALLMEYES 5cm 11 Towns £85K ENLARGERS-From 35mm-10x8 £48K EPSON P3-5000 PORTABLE \$TORG £48K	NIKON VR 70-20072 8 £1145-£1325 NIKON 70-210AFD/70-300ED £225-£229 NIKON 80-200mm f2 8AFS £995-£1295 NIKON 80-400mm VR £745-£995 NIKON 50-300mm f4.5 £975-£1525 NIKON 300mmf2.8 AIVS £875-£1475	PROFESSIONAL DIGITAL BACKS + BODIES	BOOSTER FINDER boxed asnew £325 CAMON PELLIX+50mmf1.411 £195-£299 Canon EF, rare £175-£295 T90.various £125-£225 A1.various £75-£185	LEICA M6/TIL/UNUSED	SPECIALS         £295-£995           ALPA 6c, 9d, 10d bodies         £295-£995           ALPA 11 EL, 11SI bodies         £995-£1995           ALPA lenses 24-300mm         £3sk           ART PANORAMA 6x12/17/24         £neg	TAMRON 200-400 Minolta AF £495 TOKINA ATX 28-702.8 NAF £325 VISATEC Soft BOX £2sk VOIGTLANDER BESSA R2 M £375 VOIGTLANDER BESSA II 6x9 £245-£495	
EXAKTA VX. VARIOUS+LENSES£ASK FLUID HEAD/0THER TRIPOS£ASK FLUI SWD65mf5.6/360f6.3	NIKON 300mm f4 ED/AFS£445-£795 NIKON 300mmf2.8AF-ED£1695-£2255 NIKON 500mm f4 AF/S£2550-£4625 NIKON 500mm f4 AF/S£3250-£4625	Evelike Pro scan back	AE1/Programme, various £59-£159 750/770/780, various £45-£139 FTB/n, various £9-£175 15mm f2.8 fisheye £499 17mm f4.20mmf2.8/unused £245-£425	Leitz 400+560mmf5.6.Viso+R	BESELER TOPCON SUPER D outfit £ask BESSA 11,6x9cm, SKOPAR £375-£495 BESSA 11,6x9cm, HELIAR £395-£595 BRONICA S2A COMPLETE £245 BRONICA SQA; comp, SUPERB £595	VOIGTLANDER HZA-HAPIDWINDEREask VOIGTLANDER Prominent + 50 f2£475 VOIGTLANDER 54 mm UV/Focar lenses £ask VOIGTLANDER 150 Apo Lanthar£695 VOIGTLANDER 240 mm HEI IAB£595	
FUJI GSW690,65mm £845-£1195 FUJI GSW680 MK111,65mm £1395 FUJI GX 617+90mm/105mm £2595-£3395 FUJI GX 617LENSES-90/105mm £ASK	NIKON SB 29 MACROLITE 229° NIKON SB200 R1C1 MACROKIT 525° NIKON SB21 MACROLITE-F3 227° NIKON SB-17(F3) NEW? 199 NIKON DW1F21W1-EUNUSED? 519° NIKON DW1F21W1-EUNUSED? 519° NIKON DW30 DW30 LW31 MF28 51°	Leaf Cantare-Hassel V	20-35mml         Ωask           24mm f1.8         £99-149           24mm f1.4         £995           24mm f1.4         £985           28mm 35mm 50mm various         £29-£99           28f2.35f2.85f1.8         £125-£295           35mm TLT/KHIFT         £425-£575	M6 Panda, very nice £ask M4-P M4-2 bodies from £495 M4-P Winder, really nice £245 MDA-Datastrip body £995	BABY/SEMI/IKONTA 2275-E495 CANON ACKSOD/CAGOO new £49/C75 CASABLANCA VIDEO EDITOR CTO CIECTOR COMMERCIAL EKTAR 360mm £595 CONTAFLEX SuperB /BC £145-E345 CONTAFLEX SUCHOS +50mm £495	VOIGTLANDER 12to/5mm M39 £ask VOIGTLANDER VIRTUS-645 £475 VOIGTLANDER VIRTUS-645 £475 VOIGTLANDER VITOMATIC IIa £75-£145 WALLACE HEATON 6x9 camera £275 WIDELUX 150 PANORAMA £1995	
FUJI 300mm+FINDER-GX617 £2495 FUJI GX617 90-300 LENSHADES ea£195 FUJI GX680-111-135mm asnew £2175 FUJI GX 680 MK1-3 Comp £895-£1875 FUJI GX680 LENSES-50-300mm £ASK FUJI GX680 500mm-Accs.rarity £ASK	NORMAN 2/400B PORTA-FLASH 2395-6625 OLYMPUS 7-14mm,BXD,UNUSED. £1195 OLYMPUS 14-54mm/UNUSED? £245-6345 OLYMPUS 40-150ED £99-£195 OLYMPUS 50-20072 8-3.5ASNEW £825	PHASE 1 P25.HASSEL-V/H,22MP	35mm TILT/SHIFT £425-£575 100mm/Macro, 135mm,200mm £45-£325 200mm f2.8 /unused £175-£345 300mm f2.8 various £725-£1245 400mm f4.5 /various £299-£495 600mm f4.5 .800mm f5.6/L £Neg	MD2, black_un-common £795 M2-R, nice, rare £1595 M2/M3 body £395-£945 Leica CL bodies from£275 MINOLTA CLE COMPLETE KIT £1699 21mm 12.8/ASPH £995-£1895	CONTAX IIA+50 £25-6495 CONTAX 1 + 5cm, EARLIEST? £995 CONTAX MP-1 battery holder 645 £275 CONTAX 645 Pro lenshabe £225 CONTAX fort angle finder £145	WRAYFLEX 1 MILITARY body boxed 2ask YASHICA AF35-70/28-85/70-210 £ASK YASHICA 500mm f8(Contax fit) £395 YASHICA 1-15. Zeiss 1* £85-£225 £218S 35mmf2 bl. CONTAREX £999 ZEISS 500NTAREX250mm £995	
FUJI GX680 AE-FINDER, asnew £575 FUJI GX680 AE-FINDER, asnew £575 FUJI GX680 PL11 BEATTIE SCREEN £225 FUJI GX680 PL11 BEATTIE SCREEN £225 FUJI GX680 PL11 220 Insert £225 GAMDOLFI 5x4 VARIANT-3, NEW? £1995	OLYMPUS OMATI, BL BXD, UNUSED 21195 OLYMPUS OMATI, CHAMP, NrNew 2795 OLYMPUS MARTI, CHAMP, NrNew 2795 OLYMPUS PEN FT, BH-42mm 11.4, 2644 PENTAX 6x7-67-11AE, VARIOUSE495-£1695	SHARPPANASONICETC	NUMEROUS ACCESSORIES £Please ask  CONTAX 645 AUTOFOUS  CONTAX 645 complete, various£995-1495  CONTAX 645 FLASHBRACKET £195	28mm (2.6 Elmari £595-£875 28mm (2.6 Elmari £595-£875 35mm (1.4 Summilux/ASPH £575-£2195 35mm (1.4 M3.boxed.asnew £1350 35mm (2.5 Summicron/NEW £675-£1845 35mm (2.7 £8 M3 £935-£975	ENSIGN 6x4 5cm, Ensar £99 ENSIGN SELFIX 6x4.5 xpress £175 FUJI PICTROGRAPHY 3-4000 £1ow FUJITA 6x6, various £ask	ZEISS BIUGUN /3mm us Military £ask ZEISS PLANAR 80inCOMPUR £NEG ZEISS SONNAR 250inCOMPUR £NEG ZEISS CONTAX 300mm 12.8 AE £NEG	
HASSEL FLEXBODY/ASNEW £1695-£1995 HASSEL PME 45.BOXED.NEW? £1195 HASSEL PME 90/ASNEW £425-£675 HASSEL PM45/BOXED.NEW £395-£625 HASSEL ACUTEMAT-GRID/SPLIT £169	PENTAX M7-S BODY, UNUSED? £595-£895 PENTAX MZ-S BODY, UNUSED? £595 PENTAX LX BODY/UNUSED £275-£875 PENTAX 31/43/77mm LIMITED £ASM PENTAX 35mm FISH 6x7 £475-£795	CANUN POWERSHOT 62-69 £99-£295 CONTAX TVS DIGITAL Bxd,asnew £275 5 HP 967 (10.1mp) NEW £199 C LEICA DIGILITY £298	645+80+Kodak/Imacon-Digital .from £2795 645 Body £325-£595 35mm Distagon £1125-£1695 45mm Distagon/asnew £775-£1195 120mm Apo-Macro-Planar £1695	50mm 11 N0CTILUX/2nd £neg 50mm 12 collapsible BLACKPAINT £2895 50mm 12 Summicron/Black £495-£1175 50mm 12 8 Chr/bl/asnew £345-£695 50mm 12 Canon-M Adapter £ASK	GOSSEN ULTRASPOTMETER £395 GRAFLEX 6x9cm +101mm £445 ILOCA STEREO.cased.asnew £425 HORSEMAN 5x4 GEARED £875 HORIZON PANORAMA BXD £425	ZEISS IKONTA 6x4.5-6x9 £ASK ZEISS TROPEN(TROPICAL)ADORO £NEG ZEISS TENNAX 1, serviced £169 ZEISS CONTAX I-Illvarious £ask	
HASSEL EXPAN/11+45/BOXED£1095-£2450 HASSEL EXPAN 30mm, C-ffr, Etc£NEG HASSEL EXPAN 45mm/90mm£375-£245 HASSEL EXPAN CAPS/HOODS£ASK HASSEL 100mm CF/VASNEW£899-£1945	PENTAX 50-mm SMC-MMA	Minotta Dimage 22-25	140mm Sonnar/asnew £775-£1195 210mm Sonnar/asnew £795-£1395 Battery Holder MP-1 £225 120/220 Vacuum Inserts £ask 120/220/Polarold backs from £149	90mm f4,135mm f4.5, several £ask 90mm f2.8 Tele-Elmarit/German, from £345 Russian 20mm-Finder £345 Leitz Duo-24 Synchroniser £125 Pandwit £4,3500,90mm account	KODAK CAROUSEL PROJECTORSASK KODAK RETINA II/III c/Cfrom£175 KOMAFLEX 127-SLR OUTFIT£695 KONICA FS14J FINSES	ZEISS IKON 1.7x TELESKOP	
HASSEL 9035WC/ASNEW£2575-£3295 HASSEL 205FCC**COMP.UNUSED£5995 HASSEL 205FCC**COMP.UNUSED£5995 HASSEL E12/E16 Mag.NEW£995 HASSEL 60-120mm FE.NEW£995	PENTAX AF TAMRON 28-75f2.8	5 RICOH GX100/200+VF/NEW£195-£375 5 Sigma DP1, asnew£299 5 SONY H9.15x asnew £195	Accessories £Please ask CONTAX REFLEX/CONTAX-G PHONE/FAX/EMAIL	135mm f2.8, f4, f4.5 choice	KOWA 6+ LENSES 55-250mm SASK LEICINA SPECIAL Super 8 SASK LEITZ FOCOMAT IIc+Ifrord Hd Offers LEITZ ZEICHEN APPARAT S195 LINHOE 220 (1220 5x7 cm 5595	OLD.VERY OLD.ODD.WEIRD. UGLY.BEAUTIFUL. Lenses to fit most camerasFinders  PRICES???NOTHING IN LIFE IS FIXED.	
HASSEL 501C/CM COMP£1195-£1695 HASSEL 503CW,COMP/NEW? £1395-£2625	PENTAX AF 360/540FGZ NEW? .£259/£345 PENTAX SPOTMETER-V/ASNEW £225-£295 POLAROID 180/190/195£295-£495	5 Sony DSC F717/F828 £175-£399 5 Various 2-12MP cameras £10w	FUJI GX617+105/90mm£2495-£3395	V35 B+W Enlarger+40/50mm£495 SUPER COLORPLAN PRO 90mm NEW £295	LINHOF MASTER TECHNIKAfrom£1575 LINHOF PRESS 70+80Planar from£1375	AND THIS APPLIES TO OUR SECONDHAND PRICES!!!	

# KOOD

# PHOTOGRAPHIC ACCESSORIES

25.5mm

27mm

28mm

30mm

34mm

30.5mm

35.5mm

37.5mm

40 5mm

43mm

46mm

48mm

Canon EOS - Canon FD Adapter Canon FD - Praktica M42 Adapter Canon AF - M42 Adapter Minolta MD - M42 Adapter Minolta AF - M42

Nikon - M42 (Praktica/Pentax) Adapter Pentax K - M42 Adapter Yashica/Contax - M42 Adapter

Leica M - L Screw 28-90 Leica M - L Screw 50-75 Leica M - L Screw 35-135 Canon AF-Nikan Anon AF - M42

Minolta/Sony AF -MD

#### C Mounts

C Mount - M42 Screw C Mount - Canon AF C Mount - Canon FD C Mount - Pentax K C Mount - Nikon C Mount - Minolta MD C Mount - Olympus OM C Mount T2 Canon AF-Nikon Anon AF - M42 Minolta/Sony AF -MD

#### Body Caps

Canon Body Cap Canon AF Body Cap Minolta Body Cap MD Minolta AF Body Cap Nikon Body Cap Olympus Body Cap Pentax K/M Body Cap Praktica M42 Body Cap Contax/Yashica Body Cap

#### Back Caps

Canon Back Cap Canon AF Back Cap Minolta Back Cap Minolta AF Back Cap Nikon Back Cap Olympus Back Cap Pentax K/M Back Cap Praktica M42 Back Cap Contax/Yashica Back Cap

#### Body Adapters Rubber Lens Hood Small Metal Hoods

46mm Rubber Lens Hood 49mm Rubber Lens Hood 52mm Rubber Lens Hood 55mm Rubber Lens Hood 58mm Rubber Lens Hood 62mm Rubber Lens Hood 67mm Rubber Lens Hood 72mm Rubber Lens Hood 77mm Rubber Lens Hood

#### Wide Angle Rubber Lens HOOD

W/A Rubber Lens Hood 49mm W/A Rubber Lens Hood 52mm W/A Rubber Lens Hood 55mm W/A Rubber Lens Hood 58mm W/A Rubber Lens Hood 62mm W/A Rubber Lens Hood 67mm



# Lens HOOD 24mm-80mm

55mm 58mm 67mm 72mm 77mm

#### Reversing Rings

55mm Canon FD 52mm Contax/yashica 55mm contax/Yashica 52mm Minolta 55mm Minolta 49mm Minolta Auto Focus 55mm Minolta Auto Focus 52mm - M42 55mm - M42 58mm - M42 52mm Nikon 49mm Olympus

52mm Olympus

49mm Pentax K

52mm Pentax K

27mm 28mm 30mm 34mm 37mm 40.5mm 46mm

55mm 58mm 62mm 72mm 77mm

46mm Series 7 Ring 49mm Series 7 Ring 52mm Series 7 Ring 55mm Series 7 Ring 58mm Series 7 Ring 62mm Series 7 Ring 67mm Series 7 Ring

#### Spirit Level

Shoe Fitting 2 Way Spirit Level Shoe fitting three bubble Sony Shoe fitting two way Sony shoe fitting three bubble



#### T2 Mounts

T2 Mount Canon For T2 Leica R T2 Mount M42 T2 Mount Minolta 7000 T2 Mount Minolta MD T2 Mount Nikon T2 Mount Olympus OM T2 Olympus 4/3 T2 Mount Olympus AF T2 Mount Pentax AF T2 Mount Pentax K T2 Mount Yashica/Contax

# T2 Mount Yashica/Contax AF T2 Microscope Adapter

20 - 25mm 25 - 28mm 25 - 30mm 25 - 30mm 27 - 30mm 27 - 30mm 27 - 37mm 27 - 45mm 27 - 45mm 27 - 45mm 28 - 27mm 28 - 30mm 28 - 30mm 28 - 37mm 30 - 30.5mm 30 - 33mm 30 - 33mm 30 - 34mm 30 - 45mm	30.5 - 28mm 30.5 - 33mm 30.5 - 35.5 30.5 - 35.5 30.5 - 45mm 30.5 - 45mm 30.5 - 45mm 30.5 - 52mm 34 - 43mm 34 - 43mm 34 - 49mm 35.5 - 28mm 35.5 - 49mm 35.5 - 49mm 37 - 27mm 37 - 30mm 37 - 30mm 37 - 30mm 37 - 30mm 37 - 30mm 37 - 30mm 37 - 30mm	37 - 40.5mm 37 - 42mm 37 - 43mm 37 - 45mm 37 - 45mm 37 - 55mm 37 - 55mm 37 - 5 - 37mm 37 - 5 - 43mm 37 - 5 - 45mm 37 - 5 - 52mm 38 . 1 - 52mm 38 . 1 - 52mm 38 . 1 - 52mm 39 - 45mm 39 - 45mm 39 - 45mm 39 - 45mm 39 - 45mm	40.5-46mm 40.5-48mm 40.5-54mm 40.5-52mm 43-37mm 43-37mm 43-49mm 43-52mm 43-55mm 43-58mm 43-58mm 44-43mm 46-43mm 46-48mm 46-55mm 46-55mm 46-55mm 46-58mm 46-67mm 46-67mm	48 - 49mm 48 - 52mm 48 - 55mm 48 - 55mm 49 - 34mm 49 - 34mm 49 - 43mm 49 - 43mm 49 - 48mm 49 - 52mm 49 - 52mm 49 - 55mm 49 - 62mm 49 - 67mm 49 - 72mm 49 - 72mm 49 - 72mm 49 - 55mm 50 - 55mm 50 - 55mm 50 - 55mm 50 - 55mm	52 - 46mm 52 - 48mm 52 - 49mm 52 - 52mm 52 - 55mm 52 - 58mm 52 - 67mm 52 - 67mm 52 - 77mm 55 - 37mm 55 - 46mm 55 - 49mm 55 - 52mm 55 - 52mm 55 - 62mm 55 - 62mm	58 - 55mm 58 - 62mm 58 - 67mm 58 - 72mm 50 - 62mm 62 - 62mm 62 - 49mm 62 - 55mm 62 - 55mm 62 - 57mm 62 - 77mm 62 - 77mm 63 - 55mm 64 - 55mm 67 - 52mm 67 - 72mm 67 - 82mm 69 - 52mm 69 - 52mm	69 - 72mm 69 - 77mm 72 - 52mm 72 - 52mm 72 - 67mm 72 - 67mm 72 - 82mm 72 - 82mm 77 - 49mm 77 - 52mm 77 - 52mm 77 - 62mm 77 - 62mm 77 - 72mm 77 - 82mm 782 - 67mm 82 - 72mm 82 - 72mm 82 - 86mm 82 - 72mm 82 - 72mm 82 - 86mm 83 - 86mm 84 - 88mm 86 - 82mm 86 - 82mm
30 - 49mm	37 - 35.5mm	40.5 - 37mm	48 - 43mm	52 - 37mm	58 - 49mm	69 - 62mm	95 - 86mm
30.5 - 25mm	37 - 37mm	40.5 - 43mm	48 - 46mm	52 - 43mm	58 - 52mm	69 - 67mm	95 - 105mm

Stepping Rings - The first number is the camera lens filter thread

27mm 28mm 30/30.5 34mm 37mm 40.5mm 43mm

46mm 48mm 49mm 52mm 55mm 58mm 62mm 67mm 72mm 77mm

# 95mm 105mm

82mm

86mm

Double threaded Filter rings with screw retaining ring

49mm

52mm

55mm

58mm

62mm

67mm

72mm

77mm

82mm

86mm

Q5mm

105mm

127mm



55mm 58mm 62mm 67mm 72mm 77mm

### Hass Stepping Rings

Step Ring Hass B50 - 52mm Step Ring Hass B50 - 55mm Step Ring Hass B50 - 58mm Step Ring Hass B50 - 67mm Step Ring Hass B60 - 62mm Step Ring Hass B60 - 67mm Step Ring Hass B70 - 77mm



Step Ring Rol 66 - 62mm Step Ring Rol 66 - 67mm Step Ring Rol 66 - 72mm



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IIF Red Dial Body M£399
NIKON - AE & MANIIAI
F90X BodyE+£109

# SEE WEBSITE FOR MORE

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20-35mm f2.8 M£549
20-35mm f3.5-4.5 [++£229
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85mm f1.8
135mm f2 L USM £+£749
180mm f3.5 Macro £+£99
300mm f2.8 L
100-400mm f4.5-5.6 L IS.E++£999
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Sigma 2x TeleCon [++£179
SB E2Speedlite Flash Bracket M£119
LEICA
21mm f2.8 Elmarit M Asph _ E+ £1499

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Mint -£1899

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28mm 12.8	t++ 199
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80-200mm f2.8 ED	E+£649
300mm f4 ED	M£799
Tokina 80-400mm f4-5.6.	E++£499
Sigma 170-500mm f5-6.3	
SB600 Speedlite Flash	£++£159
Wireless Speedlite Commander	M£169
OLYMPUS	
16mm f3.5 Fisheye	M£699
ac to a clife	

OLI MF03
16mm f3.5 Fisheye M£699
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80mm f4 Macro £++£179
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300mm f4.5 E+£149
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F280 Flash E+ £99
PENTAX - PK, PKA, M42
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85mm f2.2 Soft PK M£349
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CONTAX
G2 c/w 45mm f2 £++£449
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90mm f2.8£149
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	1776
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28mm f2.8	£159
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60mm f2.8 Macro USM	£359
85mm f1.8 USM	£309
100mm f2 USM	£369
100mm f2.8 Macro USM	£429
70-300mm f4-5.6 IS USM	£429

3-300mm 14-3.0 m	I 195
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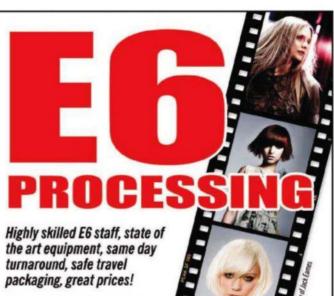
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# OGDEN CHESNUTT

'As I continued to

wander the streets.

attempt to make the

best of the situation.

I saw more people

But I saw no trees'

While on a winter walkabout in London, Ogden can't see the city for the trees

YOU KNOW what I like about AP? Apart from its handsome editor, it's that the magazine usually has something for everyone in each issue. Now, I don't say this because the witty editor pays me a modest wage or because I'd like him to pay me more. It's because I like the subtle challenge the diverse content presents.

My photographic tastes lean more towards street photography and portraiture, so after reading the wonderful bio on Yousuf Karsh, then surveying the results of the Amateur Photographer of the Year black & white round (both AP 27 November), I was left with an article on how to photograph trees in winter sandwiched

between the two.

You wouldn't know it by taking a look at my flat, but I don't like clutter. I find it stressful. And for this reason I've never tried to shoot in forests, despite having lived most of my life in Northumberland, where supposedly the forests are quite nice. I wouldn't know.

So when faced with reading about forest photography or cleaning my  $\bar{\mathrm{flat}}$ , I decided to challenge myself and read what ended up being a wonderful article mixed with the basics of forest composition for the novice urbanite, and advanced techniques for established photographers.

In a moment of serendipity, the following morning brought an early winter to London with a thick blanket of snow that covered up the capital's blemished pavements and made a city of almost eight million people feel like the small Northumberland village where I was raised. Inspired by the otherworldliness I was seeing out of my window and the new knowledge I'd picked up from AP, I grabbed my camera and fingerless gloves and set out to photograph London's trees in winter.

As it was early, the first footprints outside my block of flats were mine. There's always a strange satisfaction in this, and I don't quite know why. Normally I see postmen, butchers, pub delivery vans and all sorts of characters at this hour, but today it was eerily silent. Pausing for a moment to take it all in, I then awkwardly stalked the streets, gripping onto walls for balance, in search of snow-dipped trees. Yet as I continued to walk from block to block and the postcode digits crept higher, it occurred to me that I wasn't seeing any trees.

'Excuse me,' I said to a café owner enjoying a

cigarette in his shirtsleeves. He seemed anxious about the lack of diners, but sort of enjoying the downtime. 'Are there any trees around here?'

'What do you want a tree for?' he said, exhaling smoke and frigid breath.

I lifted my camera from inside my jacket. 'I want to photograph it,' I smiled. I felt my cheeks crack. 'Why do you want to do that?'

He had me stumped. 'I... I just thought it would be a nice thing to do."

He flicked his cigarette into a pile of snow that probably masked all the cigarettes he'd smoked that week. 'I have work,' he said, and went back

into his empty café.

As I continued to wander the streets, I saw more people attempt to make the best of the situation and go about their day. But I saw no trees. There was the odd sad-looking trunk here and there, but these were few and far between. And rather

than snow-dipped spectacles, they looked barren, picked clean like carrion. I tried composing a shot, but it didn't seem worth the frame of film. So instead I continued my journey and trained my trusty Pentax SV on the true roots and branches of London: its people.

Nevertheless, the whole scene left me crestfallen. It occurred to me as I watched kids snap pictures of the snowy streets with their mobile phones that there is a whole generation of photographers who have not only never used film, but the natural world they have to photograph is completely unnatural. Only on the rare occasion when the London pavements are cold enough to wear a blanket of snow are we city dwellers reminded that no matter what we accomplish in the so-called name of progress, nature triumphs in the end.

Having shot half a roll, I decided to call it a morning and head back. As I walked I felt a brief pang of longing to be back in Northumberland, and to make up for all that lost time when I couldn't be bothered by its forests. As I retraced my footprints, they gradually became overrun trenches, and just when I thought I'd lost my way entirely I bumped into the café owner enjoying another cigarette.

'Ah, the photography man! What do you think of your trees?' he remarked wryly.

'What do you think of your customers?' I said. AP

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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